IN THIS ISSUE: **CONTENTED AMATEURS . . . . By Harold G. Davidson**

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GUIOMAR NOVAES
Pianist
Only New York Recital in Town Hall, December 2

FOUR EMINENT PIANISTS PARTICIPATE IN NBC HOUSEWARMING

One of the events in the week of gala programs broadcast by NBC in dedication of its new home in Radio City, New York, was the concert of master pianists sent out on November 14. Harold Bauer is at the piano. Standing, left to right, are: Frank Black, general musical director of NBC, Egon Petri, Sigismond Stojowski, Carl Friedberg and Walter Koons, music supervisor of NBC. Alexander Siloti, scheduled to make his radio début on this occasion, was prevented by illness from appearing with his four colleagues.

RUTH SLENCZYNSKI

youthful pianist, gave her second New York recital at Town Hall on November 25. She will be heard in recital in Chicago on December 30.

DR. JOHN ERSKINE,

author, lecturer and president of the Juilliard School of Music, is now heard in two broadcasts weekly over an NBC network. Monday evenings Dr. Erskine speaks on current topics under the title of As We Are. On Friday evenings, he offers a review of happenings during the week in The Lively Arts—ballet, literature, screen and radio. Dr. Erskine has written a biography of MacDowell for the twelfth volume of the Dictionary of American Biography.

EMILY ROOSEVELT

was heard at the MacDowell Club, New York, on November 19.

LILY PONS and JEANNETTE MACDONALD

at Palm Springs, Cal. Miss Pons is shown here in a rest period which she recently spent on the West Coast in the course of her concert tour.

PAUL ALTHOUSE,

heard in two performances of Tristan and Isolde on the Pacific Coast, is fulfilling concert dates en route to New York.

EDWARD BEMENT

presented Mascha Kazvelin, soprano, and Nora Norman, English pianist, in joint recital at the French Institute, New York, on November 24. Miss Kazvelin included in her program one of Mr. Bement's songs, Music, When Soft Voices Die.

LUELLA MELIUS

sang Marguerite in Faust with the New York Opera Association over Station WOR on November 26. Christmas Eve the company will present Massenet's Marie-Magdalene, with Mme. Melius in the rôle of Miriam.

MEMBERS OF THE JUNIOR AUXILIARY

of the Concerts for Children and Young People of the New York Philharmonic-Symphony Orchestra. Left to right: Mrs. Pierpont M. Hamilton, the Misses May Rogers, Lucile Brokaw, Rita Mitchell, Lilla Fisk and Mrs. Melvin E. Sawin. (Cosmo-Silco photo.)

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Strauss' Arabella Produced At the Berlin Staatsoper

Production Better than Dresden Première—To Be Followed by Forty Hearings Throughout Germany—Schillings' Mona Lisa and Cornelius' Barber of Bagdad Heard—Lamond and Bachaus in Beethoven Marathon—Respighi Conducts His Own Works

By HERBERT F. PEYSER

BERLIN.—The Staatsoper has lost little time in mounting Arabella and I must say that, for the most part, the production does it proud. On a number of counts it surpasses the Dresden première. Several of the characters are better cast and the expert stage direction of Generalintendant Tietjen makes that of Eva von der Osten seem fumbling and inept by comparison. The settings and management of the second act—the scene of the so-called Cabdrivers' Ball—furnish a gallant attempt to mitigate the most glaring weaknesses of this portion of the work. On the whole, I prefer Clemens Krauss' reading of the score to Furtwängler's, whose *tempi* are slower and who, consequently, makes one feel the excessive lengths of the piece rather more irritatingly than his Viennese colleague. But the exquisite, transparent delicacies of Strauss' instrumentation are wholly Furtwängler's affair and while the singers have their troubles (as they always do) with this conductor's highly personal and un-operatic beat, the ensemble contrived to function like clockwork.

MANY REPETITIONS SCHEDULED

Arabella will be heard on at least forty German stages this season. The eventual public reaction cannot be confidently foretold. For while there was much enthusiasm at the first Berlin performance (with the composer sitting in high visibility in the first row of the parquet), the second elicited considerably less and one was treated to the spectacle, wholly extraordinary in Germany, of people leaving in droves before the opera was over. I hear on excellent authority that Strauss is dissatisfied with a good deal of the second act—particularly with the sorry quasi-operetta finale—and intends to rewrite it. In reporting the Dresden première I expressed a hope that he might come to some such decision. I still think that he owes it to his work to overhaul it completely—particularly so as to condense it by a full hour and to speed up the first and the last acts. The static character of the Hofmannsthal libretto is not likely to facilitate this job, but I submit that a duration of almost four hours is altogether too much of a good thing in an opera as light and as tenuous as this, where every little while the action goes dead. Nevertheless, Arabella is worth saving. For all its faults, for all the decline of Strauss' inspiration that it reveals (the impairments of age and faltering invention compel him to take refuge in *clichés* and in a last boiling down of Rosenkavalier and other remnants) the opera has something very lovable about it and the mellifluous duets which form the high-point of each act deserve to—and probably will—survive. These duets diffuse a lyric charm reminding one of some of Strauss' best Lieder.

URSULEAC AGAIN THE HEROINE

Viorica Ursuleac, who created the title rôle, also assumed it here. She has grown in it over the summer and though possibly a trifle mature for the much-wooed but stubborn young lady of nineteen or twenty, portrays it with subtlety and skill, looks enchanting in her billowing crinolines and sings better than I have ever heard her. Käthe Haidersbach, as her trousered sister, Zdenka, may not be at all points the vocal equal of Margit Bokor, who took the part in Dresden, but she acts it with even more illusion of masculinity and never once forgets the boyish stride. Fritz Krenn, who can at need speak German with the authentic accent of the Prater-Stern, wiped out all memories of the ineffectual Count Waldner of Dresden's Friedrich Plaschke. Marcel Wittrisch did about as much as any mortal can do with the thankless part of Arabella's unsuccessful swain, Matteo.

The weakest element of the cast by far was Jaro Prohaska, as the bashful but vehement Hungarian cave-man Mandryka, who captures Arabella's affections at first sight and then threatens massacre when he thinks himself deceived by her. In Dresden the Viennese baritone Alfred Jerger set such irremovable channel buoys for this character that every future Mandryka will probably have the solemn obligation of steering his course by them. Herr Prohaska's Hungarian was in every respect the opposite of Herr Jerger's—a dismal creature with a lined face, a walrus mustache and a bald spot, who looked and acted rather funereally. It was hard when he and Herr Krenn were on the stage to tell which was Arabella's father, although the directions read that Mandryka should be a person of not more than thirty-five. Inasmuch as the entire action revolves about Mandryka and Arabella's infatuation for him the young woman's amorous inclinations took on, in this case, a decidedly Freudian complexion. No one seeing the opera for the first time could possibly have gathered from the experience what the

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Nazis Dissolve Performing Rights Society

BERLIN.—The Association of German Composers, founded thirty years ago by Richard Strauss and others for the protection of German musical performing rights, has been dissolved, following a decree of the Ministry of Propaganda according to which the Stagma (contraction of a long official title) a state-controlled body, has the sole right of collecting royalties arising from musical performances. Thus the Nazi "totalitarian" State has finally deprived even Strauss' pet organization of its great power *vis-à-vis* the German theatres and concert organizations, and foreign organizations will have to deal with this official body if they wish to perform copyrighted German works.

H. F. P.

Paris, Under the Pianistic Sign, Applauds Noble Keyboard Art

Rummel, Hofmann, Brailowsky, Orloff Give Outstanding Performances—Noréna Sings Masterfully—Felix Weingartner Acclaimed—Leider and Melchior Have Triumph in Die Walküre

By IRVING SCHWERKÉ

PARIS.—Excepting one recital, the musical activities of the week were mainly pianistic. We had Walter Rummel in a magnificent Bach-Liszt recital, at the Salle Gaveau. For the public it was not an "easy" program, and the large crowd that attended is another proof of this pianist's power. It was Mr. Rummel's aim to give his admirers something more valuable than facile amusement, so he chose a program that revealed some of the greatest moments of two geniuses: Bach and Liszt. From the one he played the triple fugue, Mon ame repose dans les mains du Seigneur, Mortifie-nous par ta grace, Danse de Pan, Fantaisie Chromatique, Grande Toccata in D minor; from the other, sonata after a reading from Dante, Sonetto 123 del Petrarca, Un Soupir, and Polonaise. In all of which he admirably gave us the intellectual grandeur, nobility and romantic glow. An encore at the end, the piece in which Liszt has Saint Francis walking over the waves, was a fitting climax to the evening.

NORÉNA AND HOFMANN

A gala concert for the Phare de France, under the supervision of Mrs. Berry-Wall, was given in the Théâtre Champs-Elysées. It attracted "all" Paris and was a great success, enlisting as it did the services of Eidé Noréna, Josef Hofmann, the Colonne Orchestra, and Paul Paray, conductor.

Noréna was in ravishing voice, looked a dream, and charmed everybody present with her deep-felt delivery of Oh, quand je dors (Liszt), Air de la Folie d'Hamlet (Thomas), the grand aria from Traviata (Verdi), and Printemps and Monte Pincio (Grieg). Singing of such purity is a sheer delight—and how rare these days. Mr. Hofmann gave an impeccable account of the Rubinstein concerto for piano and orchestra, and also played pieces by Chopin, Liadoff and Moszkowski. He does his *tours de force* like nothing at all, and how nice it would be if certain other pianists caught on to the same finished manner of making passage work sound beautiful instead of impossible. The orchestral part of the *soirée* consisted of Patrie overture (Bizet), Scherzo du Songe d'une nuit d'été (Mendelssohn), and Marche Hongroise (Berlioz).

BRAILOWSKY HEARD

The Colonne Orchestra (Paray conducting) was fortunate in having the services of Brailowsky, for no one plays the Mozart A major concerto more exquisitely than he, or gets more lyricism out of the old Liszt E flat. In the Mozart he created a remarkable atmosphere of tender grace and charm which secured a strong hold on the affections of his hearers. As to the Liszt, which more frequently than not sounds like a box full of dry bones that somebody is trying to rattle, the way Brailowsky makes it come off musically and not technically is extraordinary. Naturally, he scored a tremendous success, and had to play some encores before the audience would allow the orchestra to go on with its work.

COOPER CONDUCTS FOR ORLOFF

The Poulet Orchestra, which is doing excellent work all along, both in point of performance and in point of programs, gave a Russian Festival. Emile Cooper, who conducted, understands all the ins and outs of Slavic music, and his readings bring out that which makes it distinct from all other music. His interpretation of the Borodin second symphony made the auditors glad for the experience, and he emphasized anew the wealth of song that characterized the Borodin nature. Other numbers on his bill were Le lac enchanté, Kikimora (Liadoff), and the Pictures of an Exposition (Moussorgsky). Nikolai Orloff was the much applauded soloist in the Rachmaninoff second concerto, which he played with considerable sweep and lyrical eloquence. This music has

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Budapest Philharmonic Holds Eightieth Anniversary Fête

Gala Concert Features Works by Dohnanyi, Bartók, Kodály—Dohnanyi Plays and Conducts Liszt Simultaneously—Toscanini with Vienna Philharmonic Wins Great Ovation

By ALADAR TÓTH

BUDAPEST.—The Philharmonic Society began its activity with a gala evening, given in commemoration of the first concert of the Society, which took place eighty years ago under the baton of Ferenc Erkel, the first composer who ever wrote genuine Hungarian operatic music.

The present concert, therefore, opened with Erkel's Festival Overture conducted by Ernö Dohnanyi, present chief of the Philharmonic Society. The Hungarian traditions of the nineteenth century were further represented by Liszt's Hungarian Fantasie for piano and orchestra, in which Dohnanyi played the solo part and led the orchestra from the piano. Besides appearing both as pianist and conductor, the eminent Hungarian musician also presented himself as composer in a new work, entitled Symphonic Minutes. This consists of three most impressive and skillfully scored orchestral *bagatelles*.

Besides Dohnanyi, Hungary's two greatest composers, Bartók and Kodály, each contributed a novelty to the success of the evening. Bartók's work is a setting of five Hungarian folk-songs (extremely ancient melodies in the pentatonic scale for the most part), for contralto and orchestra. Three pieces of the series are of a rather sorrowful mood, then there is a radiant love song and a sparkling burlesque. Whether sad or gay, Bartók succeeds in getting to the core of the emotional life of the people. One is struck by a singular authenticity of the sentiments expressed, as well as extreme concentration and tension in this work. All these qualities were fully brought out by Maria Basilides, of the Budapest Royal Opera, who gave an excellent reading of her part.

KODÁLY AT HIS BEST

Kodály's score is based on dance melodies dating from about 1800. These melodies were not sung by peasants: they do not belong to folk music in the truest sense, but they were played by gipsy musicians all over the country to glorify the nation and amuse the listeners. A famous band of this kind was located in Galánta, a small town in the northwest of Hungary, now part of Czechoslovakia. Kodály often had occasion to listen to its successors, having spent his early youth in that town.

The melodies above mentioned represent a style from which the *All' Ungherese* compo-

(*Continued on page 13*)

Mascagni Plays New Opera to Intimates

Score of His Nerone Attempts to "Humanize" Chief Character

By RAYMOND HALL

MILAN.—Pietro Mascagni, who completed his new opera, Nerone, about a month ago, recently gave a private piano audition of the score in a Milan hotel for a restricted group of privileged critics and friends. Among these was Giovanni Cenzato, who wrote his impressions in the Milanese daily, Corriere della Sera. In explaining his treatment of the subject, Mascagni has stressed his aim to humanize the drama rather than to build an epic structure of vast line and scope. The libretto follows the play of Cossa, which Rossato has slightly rearranged and reduced, and the opera therefore deals chiefly with the artistic and histrionic aspects of Nero's personality. Mascagni finds human material of absorbing interest in the Emperor's aspirations and his inner reactions as a poet, singer, actor and athlete. The other sides of his character interested the musician less, hence he has dealt summarily with the regal and monstrous Nero of historic legend.

Mascagni reaffirms that it was his intention to write a straightforward Italian lyric drama, without an attempt to portray the fire and thunder, the thrills and terror which might have been associated with the subject. "In a musical period," he says, "when every possible complication is sought after, I have just tried to be clear." (*Ho voluto essere chiaro. Ecco tutto.*) The result, the writer of the article states, is a personal vision of Nero's world, in which "the spirit of the Eternal City is not absent, but is transformed into an atmosphere of luminous vibrancy."

INFLUENCE OF FASCISM

The reviewer, however, does not lose the opportunity to point out the rôle unquestionably played by Fascism in rekindling the composer's fancy for the subject cherished since his youth. The exaltation of imperial Rome has become a vivid spiritual stimulus to the musician's creative faculties, still intensely ebullient at seventy years of age.

While withholding formal critical judgment on the score, Signor Cenzato ventures the interesting assertion that in the continuous flow of Mascagnian melody he senses a new musical extrinsication of the word, and above all a simplicity of idiom and a saliency of outline that took even these experienced listeners by surprise—due allowance being made for the factor of friendship. Italian audiences will in the near future give their verdict on what may be the master's last work.

Elgar Dangerously Ill

LONDON.—Sir Edward Elgar, who recently underwent an abdominal operation, was reported to be dangerously ill five weeks later. At last accounts he had slightly improved, but the danger was not yet past. Sir Edward is seventy-six.

C. S.

CONTENTED AMATEURS

By HAROLD G. DAVIDSON

FOR every poorly-trained, self-deluded, misguided amateur musician who contemplates deserting his own profession, business or trade, on account of hard times, in order to rush into what he fondly thinks is the well-paying music game—there are probably five or ten unknown but extremely contented amateurs who have never had the slightest yearning to professionalize their musical ability. They are sensible enough to realize that the other fellow's business is suffering too and to stay at the thing they know best and develop it to the full. To them, music is a worthwhile diversion, recreation, hobby or avocation—and nothing more.

As a rule, the contented amateur is a person of the higher type. He does not have, or need to have, seven or eight hobbies. Some form of outdoor exercise may take the place of music during the summer months. For many, music alone, with perhaps a little related reading, is sufficient. Mostly they are people who have been reared in a musical family or environment and have studied some instrument during their youth. Most of them have taken part in school orchestras and other non-professional ensembles. They seem to prefer this less selfish form of music-making, rather than to indulge in the vanities of a soloist. There are others who have had the courage to take up the study of music comparatively late in life with no aim or hope of acquiring expert technical ability. But whether they have kept up practice or not, the fact remains that they constitute a large percentage of the concert-going public.

Besides that, there are many amateurs in the purly etymological sense of the word. They have learned to love music by listening attentively with a keen desire to understand. A certain amount of natural intellectual curiosity has preceded their first efforts. Ofttimes their thirst for musical enlightenment is further whetted by the perusal of books and articles about music. I have personally launched people of this category in the right direction and have watched them develop from mere jazz whistlers into down-right *connoisseurs* of the best music.

Many receptive minds would be glad enough to belong to this classification. The best advice I can give to unschooled, would-be amateurs is to listen to all the great works they can, repeatedly, and to supplement these experiences with books of musical history, biography and criticism and not by newspaper reviews alone.

Amateur Musicians Are Modest

The music amateur, whether he still keeps up and enjoys his art non-professionally in the quiet of his leisure hours at home or just attends concerts, due to a love and appreciation based on early study, is usually a modest sort of person. He does not go out of his way to parade his accomplishment or knowledge. No one but his most intimate friends may know that he indulges in his pet pastime. For that reason the music amateur is obscure as such and satisfied to remain so. He is not the kind that seeks publicity; rather, he shies away from it. He does not have that insatiable desire to be in the limelight like the vain semi-pros. and outright professionals. And of course I ackknowledge the fact that musical success is, to a large extent, a problem in publicity.

There are many amateurs of all grades in this country from the low order *dilettante* to John Alden Carpenter, the highest. But too much emphasis has been places on professionalism. Many a time while soliciting a pupil I have heard a mother remark, and without any suggestion on my part: "Well, I don't believe I want Johnny to become a professional musician." Who in the name of thunderation asked him to become one? Not I. I would not dream of even hinting that such a thing were advisable unless the lad, after innumerable trials under fire, had revealed genuine talent together with common sense and determination. Nor would I encourage anyone to aim to be a great artist without superlative gifts and a decided genius that could easily outshine ten thousand talents. One would think, in listening to the stupid, materialistic viewpoint of uncultured parents, that music is not worth while unless money could be made at it. Thank God there are the happy amateurs whose lives have been vastly enriched by the cultural value of music.

During the past summer, for lack of concert assignments, I have made what I truly believe is an original experiment in journalism, consisting of a series of feature articles solely about amateur musicians. They have appeared regularly on Wednesday mornings in the Ohio State Journal. Local professionals and near-professionals preempt much free publicity every season, whereas amateur musicians get little or no encouragement.

In these character studies of musical personalities I have tried to reveal to the public the joy that these invariably interesting people have derived from their devotion to music, and the fact that musical participation and enjoyment is far better than the inanities of bridge, cross-word puzzles, jig-saw puzzles, rick-rack and other moronic gee-gaws. My many rebukes may have caused hundreds of smug Philistines to wince, but on the other hand I have tried to temper these articles with a tolerant humanity which would leave the dominant impression that culture pays and that a real hobby like music is desirable and makes people interesting.

In making out a tentative list of "subjects" for interviews, I have not had to seek as hard as one might imagine. Once the series had started, the shy ones consented with little demur. Evidently timidity loves company, especially such excellent company; for I have purposely picked prominent people as shining examples to youth. In these two-column articles, each topped with a pencil sketch of the subject made from a photograph by the staff artist, the persons interviewed have been quoted at great length. Opinions and anecdotes were interspersed with remarks of my own.

A Musical Mayor

I have known many of these people for a long time; but this peep into their private lives has been a revelation to the public. (Usually, only famous people get this much attention.) For example, few people outside the music profession and a few church officials knew that the mayor of our city was, before taking office, an organ builder. As a lad he studied violin in New York. He and his parents often attended the inexpensive orchestra concerts conducted by the elder Damrosch. Later he became apprenticed to the organ building trade in which he advanced to the status of full-fledged journeyman. For a while, due to his knowledge of the pneumatic action of the organ, he was employed by the first firm that ever placed an automatic player on the market. It was the auto-banjo, forerunner of the pianola.

Mayor Worley came to Columbus to install a pipe organ in Memorial Hall for the Women's Music Club. He liked the advantages of the city and made it his home. While working his trade in Boston, years ago, he never had the opportunity to hear that city's symphony orchestra. He tells me:

"The nearest I ever came to a symphony in Boston was when I tuned or repaired the big organ at Symphony Hall. The concerts were society events and all the good seats were auctioned off at high prices. There was an endless waiting line for the few seats in the top gallery. I had already stood in too many waiting lines in the army during the Spanish-American war. The average music-lover could not buy tickets or hear the concerts."

In Columbus the mayor found that he could hear the great orchestras of the country and far more reasonably than in their home cities, thanks to our Women's Music Club.

Mayor Worley says: "Time spent in music is never wasted. One's appreciation of good music is proportional to what he knows about it. This is especially true of the classics.

"In the evenings we used to have an orchestra of our own at home. It was a seven-piece ensemble composed of six children and Dad. It kept the family together in the evening and made home a desirable place. And we are all music-lovers today."

A comprehensive study of the history of music reveals the fact that many first-rate musicians and composers first studied to be lawyers either through compulsion or lack of self-understanding. There are probably a much greater number of instances wherein trained musicians have foresaken music for the more substantial and less precarious profession of law. I find that there are many lawyers who have studied music and kept it up consistently as a hobby. Certainly the greatest of the fine arts should be a welcome and poetic relief from the prosy, factual routine of the law office.

Other Amateurs I Have Met

One of my best friends, Bill Evatt, studied violin in Cincinnati and worked for a time in the old violin department at Wurlitzer's where many famous instruments passed through his hands. It was there that he met many of the world's greatest violinists and he still retains interesting memories about them as well as autographed photos which adorn the walls of his home. At that time he was offered a position playing fiddle in the Cincinnati Symphony Orchestra. He turned it down to take up law. Today he is chief counsel in the office of Ohio's Attorney General. If he isn't too tired after a day's work, violin practice, because of the concentration involved, takes him entirely out of the atmosphere of offices and business and in that way affords him a complete mental change of viewpoint. Mr. Evatt contributes the following:

"We need more and more amateurs among the men in this country. Too often, in the past, the daughters of a family have been educated musically while the education of the sons has been entirely directed towards making mere money-earning machines out of them. The average man is finding that he has more leisure time than in the past. He should use this leisure to the best possible advantage. A man who has no interests outside of his profession and who is uninformed as to any of the arts is not only narrow; he is usually also uninteresting and often a bore."

Another lawyer studied piano when quite young, in the artistic city of Munich where his father was taking advanced studies at the University. He heard much fine music at the Hof Theatre, the Tonhalle and in the churches. When he returned to this country he enjoyed a thorough course in harmony and today he can glance through a popular piece, toss the score aside and accompany a singer with his left-hand part extemporaneously expanded into something fuller than the elementary printed versions. While a student at Harvard, he was a member of a string-wind-and-piano ensemble first known in Boston as the "Flute Club." In recent years, at the local Player's Club, he has frequently, in company with others, lifted the traditional bushel, permitting his pianistic light to bewilder the audience. It has undoubtedly added much to his business and social prestige; music will do that. He has this to say:

"I have always been surprised to find how many persons engrossed in affairs confess to a sincere interest in the arts and how many can play some instrument, can sing or draw. Fortunate indeed is the person who has an avocational interest in the fine arts."

More Artistic Professional Men

Our Italian Consular Agent is another attorney who loves good music. He studied violin many years ago in the Conservatorio di Palermo. His happiest memories of his native Sicily are musical—the songs of the goatherds in the hillside pastures. As a singer he is self-trained. He has the inborn Italian love for singing and would rather do it than play his violin. He has no desire to startle the natives; his singing is a joy unto himself. He likes to sing softly while driving his automobile. It is only in the privacy of his home that he bursts forth in full-throated glory. In times of sorrow his music has proved to be a great consolation.

I know an architect who never misses a symphony concert. Nothing short of high fever could keep him away. He studied piano in his high school days and ushered at concerts in order to hear good music. While he was working his way through the University at the library he read books on musical subjects. He was collecting miniature scores years before local musicians ever heard tell of such a thing. I am indebted to him for first interesting me in the orchestra at a time when I thought the piano was the only thing in the world worthy of my attention. An abiding love for good music has accompanied him throughout his career as architect, soldier and traveler. He has heard opera in the capitals of the world, knows languages and enjoys the texts, when they have literary merit, as much as the music. He is a well-rounded, happy individual and an interesting personage.

The director of broadcasting at Ohio State University's station, WOSU, is an amateur musician. When quite young he was suddenly, and without warning, exposed to a course of piano lessons. He emerged from this quarantine, however, with his muscles still firm and was surprised to find himself in no wise emasculated by the noble contact. During the war his amateur radio license was withdrawn by the government and he substituted music for that interest. This time it was done of his own free will and he changed to violin in order to assert his independence. He made good progress and joined the high school orchestra. Nowadays he often helps out in ensemble programs at the radio station but few people know he does it. His study of music has enabled him to better analyze sound and speech for the purpose of designing suitable equipment for its faithful reproduction; the resultant ability to judge musical performances has also been of value to him. He goes to concerts to hear the music and not just to mix with people and be seen in his best clothes. He says that his appreciation of music is one of the most satisfying parts of his life.

Numerous amateur musicians can be found in colleges and uinversities. Occasionally one discovers an amateur composer. A professor in the history of education likes to fashion a piece of music, now and then, just for fun. He says that it presents fascinating æsthetic and intellectual problems. Among other things, he has written several marches which have been played by the University concert band. He tells me that he derived as much joy out of hearing them played as he did when he saw his first magazine article in print.

Tone as Pastime

A chemistry professor of Welsh extraction has been interested in music all his life. When he is delivering a lecture on chemistry and happens to mention the "octaves" which naturally recur in the list of elements, the association usually sends him sliding off on a favorite tangent—music. He tells his chemistry students that to know the great art of music will add ten years to their lives. In his high school days he, too, played in an amateur symphony orchestra. By the time he got to college, the congenital Welsh itch for mass vocalism got the better of him—he joined the glee club, not only joined it but led it for two years. Out West, when teaching in high school, he organized and led boys' and girls' glees. Of late he has been musically useful around the campus of his university. He helped to edit the school song book and has conducted amateur light opera performances at the Faculty Club. He does not want to be known as a professional, nay, not even suspected of it.

Capital University's president, Dr. Otto Mees, was reared in a musical German family. His uncle Arthur was leader of the Cincinnati May Festival choruses for 20 years. It was there that "Prexy" Mees first heard great music. When in college he played in the band. At home he took part, on his cello, in chamber music with his elder brother and friends. He employed all his spare *pfennigs*, while studying philosophy in the University of Berlin, to hear opera and quartet music. He roomed at the home of the chief of police who turned out to be a good pianist. They formed a trio which was heard at many a benefit concert in Berlin. He kept up his music while studying for the pastorate in a town near Pittsburgh. In that city he led a church choir, the Lutheran Choral Society and played in a quintet with members of the Pittsburgh orchestra,—"just for fun." During his first five years as president of Capital U. he led the glee club. At present he is director of a church choir. This is his avocation and his pleasure. He says he has been criticized for such activities, and asks, heatedly; "What do they want me to take up for recreation, ping-pong or dominoes?"

A society woman finds her chief diversion from the rounds of household management and social duties in playing her piano. She llkes good music and jazz and detests sentimental songs like Trees and Sylvia. The German classics are more palatable to her than Debussy's "whipped-cream music," as she calls it. When it comes to jazz she says she can "swing out a tenth with the best of them." Her husband does not understand how she can like both the best and the worst music; he says she must be deceived about the one or the other. She could play a Chopin nocturne for you. But whoever makes the request does so at his own risk; for she is liable to insert some blue chords which would knock over Cab Callaway.

There is a public school teacher who took up music at the age of twenty-seven. She has been studying eight years and can play difficult piano pieces creditably. She says it is more fun to make her own music than listen to someone's else. She believes in self entertainment through the exercise of her own intelligence. To her practicing the piano is far more pleasurable than listen-

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IN NEXT WEEK'S ISSUE

ORCHESTRAL ODDS AND ENDS

By LOU SINGANDO

Cartoons by G. O. Harnisch

Emperor Jones Creates Furore In San Francisco Première

Tibbett Scores in Magnificent Portrayal of Title Rôle—Nina Morgana Delights in Secret of Suzanne—Double Bill Sung by Brilliant Cast Including Bori, Muzio, Tibbett and Martinelli

SAN FRANCISCO, CAL.—Never has a San Francisco audience manifested greater interest in a novelty than it did in the Emperor Jones, which was presented by the San Francisco Opera Company with Lawrence Tibbett portraying the rôle of the ex-Pullman porter. From the moment the curtain rose upon the first scene until it was lowered for the last time, the huge audience including several hundred standees was fascinated by the O'Neill drama, the Gruenberg music and the performance of Tibbett which was truly a consummate histrionic achievement.

Tibbett's characterization of the Emperor Jones had no artificiality about it. He lived Brutus Jones; he was Brutus Jones. He dominated the stage every second he was on it; his bearing, action, gesture, facial expression were all effective, and all skillfully directed toward illustrating and driving to its climax the exposition of the mental torments of this hero of tragedy. The charm of Tibbett is his easy method. He never appears to be acting. All that he does seems human and natural and one may easily follow and feel with him every emotional sensation he experiences.

And, vocally, too, Tibbett was magnificent. True, there is nothing in the score save Jones' Prayer for the Lord's aid in his plight, that calls for actual singing, but there is much *parlando* and even plain speech. In all of this, his tones had body, warmth, strength and expressiveness. Tibbett's triumph upon this occasion was sensational.

The other characters in the opera are pale compared to that of the Emperor Jones. Yet Myrtle Leonard proved how truly significant a small rôle can be made when handled by a skilled singer and clever actress. Miss Leonard brought such realism to the part of An Old Native Woman that it stood out as one of the highlights of the performance. Raymond Marlowe played and sang the part of Henry Smithers with conviction.

Thanks to Ethel R. Clark, leader and trainer of the Negro Male Chorus of the Coleridge Taylor Choral Club of San Francisco, which participated in the performance, the big choral ensembles were lifted to a high degree of impressiveness.

The reading that Wilfred Pelletier gave of the terrifically difficult score was a revelation of the fine musicianship of this conductor.

MORGANA SINGS IN SECRET OF SUZANNE

Wolf-Ferrari's the Secret of Suzanne with Nina Morgana singing the rôle of the Countess Suzanne, Alfredo Gandolfi that of Count Gil, and Louis D'Angelo playing Sante, the dumb servant, preceded the Emperor Jones. Possessed of good looks, a gracious manner and a lyric soprano voice which is youthful, fresh and brilliant, Mme. Morgana sang Wolf-Ferrari's tuneful, graceful music with charm and exquisite style. She acted with vivacity and showed herself to be an operatic personage of artistic accomplishment. Mr. Gandolfi looked like a count and sang like an artist. Antonio Dell'Orefice conducted splendidly to the complete satisfaction of the audience.

CAVALLERIA RUSTICANA SUNG

Cavalleria Rusticana and its companion opera, Pagliacci, ushered in the San Francisco Opera Company's third week of opera and for their interpretation, Gaetano Merola, director-general of the organization, assembled Claudio Muzio, Myrtle Leonard, Dino Borgioli and Alfredo Gandolfi appearing in Cavalleria and Giovanni Martinelli, Lucrezia Bori, Lawrence Tibbett, Ludovico Oliviero and Alfredo Gandolfi singing the principal roles in Pagliacci.

Claudio Muzio was the heroine of Cavalleria. Mme. Muzio is a magnificent singer. Her *mezza-voce* is admirable, her musical feeling is exquisite; her facial expressions expressive and tragic; she does not forget that Santuzza is a peasant girl, and she knows how to project a rugged character. It was a marvelous performance; and the artist received, as was inevitable, an enthusiastic ovation.

Dino Borgioli sang the part of Turiddu; and acted it, too. Mr. Borgioli has a beautiful lyric tenor voice and he uses it to transmit emotions as well as words.

Myrtle Leonard was Lola and a mighty good one. For once a San Francisco audience heard Lola's off-stage aria sung in tune. Miss Leonard was lovely to listen to and lovely to see.

Alfredo Gandolfi sang the part of Alfio with spirit. Antonio Dell'Orefice conducted the orchestra and showed himself to be on congenial terms with Mascagni.

A RESPLENDENT PAGLIACCI

After listening to Cavalleria, this writer wondered if it were possible for the performance of Pagliacci to reach the same high artistic level. It did. When Lawrence Tibbett appeared before the curtain to sing the Prologue, he was enthusiastically applauded. But when he concluded the aria, the house literally shook with the stamping of feet and the shouts of brava. Tibbett positively stopped the show and it was several minutes before Conductor Merola was able to go on. Tibbett's Tonio is one of his finest rôles. In it he has a vocal splendor coupled with his amazing dramatic gift.

Martinelli is a superb tenor. Hearing the power, the passion, the dramatic appeal of his Vesti la Giubba would convince any experienced hearer of this fact. Mr. Martinelli's Canio is tragic, pathetic and moving and its portraiture is positively thrilling in its vocal quality.

Lucrezia Bori was Nedda. Miss Bori not only sang the rôle with flaming art, but also acted it with great intelligence and evident understanding of its dramatic possibilities.

There are few sopranos in the operatic field of today who sing with such genuine artistry as Miss Bori or who possess her extraordinary canniness in developing a series of effective and finished physical details. Miss Bori again scored a signal success.

Alfredo Gandolfi made an excellent Silvio while Evaristo Albertini and Amerigo Frediani in minor rôles proved themselves routined artists.

The chorus sang infinitely better in Pagliacci than it did in Cavalleria. Merola was at the conductor's desk and he read the Leoncavallo score with much vitality and sympathy.

C. H. A.

Cincinnati Symphony Orchestra Captivates Large Audiences

Eugene Goossens Also Leads Pair of Concerts in Lexington, Ky.—Mischakoff Trio Plays

CINCINNATI, O.—The highlight of the orchestra's third pair of concerts was the Brahms symphony No. 3, given a magnificent interpretation by Eugene Goossens and his fine musicians. The audience, larger than usual in numbers, voiced its happiness by recalling Goossens again and again. Dukas' scintillating La Peri was a delightful number, and works of Mozart, Berlioz and Enesco were also heard on this program.

The Sunday "pop" concert drew a full house with its lovely program of old favorite music and Jean Howe as soloist for the Liszt Hungarian Fantasy and Rhapsody for piano and orchestra. The Young People's Concerts have also drawn capacity audiences and are enthusiastically enjoyed.

The Mischakoff Trio opened the Cincinnati Chamber Music series at the home of Mr. and Mrs. Rudolph Wurlitzer. Their program presented the Schubert B flat major trio, Brahms' C minor trio and Strauss' sonata for piano and violin, all warmly applauded.

FACULTY APPOINTMENT ANNOUNCED

Robert Korst, bass-baritone, has been engaged to teach singing at the Cincinnati College of Music. Professor Korst is the brother-in-law of Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, of Walter Heermann of the orchestra's cello section, and of Norbert Heermann, well-known artist. His wife is Maria Heermann, daughter of Hugo Heermann, former concertmaster of the orchestra who now resides in Merano, Italy. Prof. Korst was born in Vienna close to the home of Franz Schubert. He studied under eminent teachers, served as an officer in the World War, later made his operatic début as Wotan in Germany and since 1924 has been a member of the Staatsoper at Berlin.

The distinction, "Officier d'Academie," was conferred by the French Government upon Garner Rowell, concert violinist and teacher at various schools in and about Cincinnati. He is the author of the volume, Violin Pedagogy, and of various studies for the violin.

By Mr. Goossens' brilliant conducting the orchestra scored a success in Lexington, Ky., where it appeared in two concerts on the same day. The afternoon event was attended by 1,200 school children while an enthusiastic audience reveled in the evening program which featured the Brahms symphony No. 3 and won great admiration.

M. P. D.

Dessoff Choirs to Give Three New York Concerts

The Dessoff Choirs (Margarete Dessoff, conductor) are presenting three New York concerts this season. The first is to be in Town Hall on December 19. The second is on March 16, at the French Institute and is to be given by the Vecchi Singers. The third recital by the Choirs, is in Town Hall on April 18.

Last winter the Vecchi Singers offered L'Amfiparnaso twice in New York and once at Harvard University. This year they are presenting Orazio Vecchi's composition in the Library of Congress in Washington, at Vassar College, and for other large universities and public institutions. The demand for their appearances was such that they have become a permanent organization, and have taken their name from the composer of the work which brought them together.

Music Bequests by Albert N. Hallgarten

Albert N. Hallgarten, who died at Nice, France, on January 18, 1931, left an estate of $2,745,278 net. Of this he gave $170,000 in nine public gifts which included $50,000 to establish a fund under his name to provide free musical education for needy persons and to award prizes for proficiency in musical composition and attainments, and $30,000 each to the New York Philharmonic Orchestra and the National Academy of Design.

Cleveland Orchestra in Third Performance of Tristan

The board of directors of the Cleveland Orchestra Company, Cleveland, O., announces a third performance of Wagner's Tristan and Isolde for December 4, by the orchestra under Artur Rodzinski with the same cast appearing in the previous performances. This includes Paul Althouse, Elsa Alsen, Chase Baromeo, Rose Bampton, and Fred Patton. The interest in the two earlier performances, both in and out of town, together with the many inquiries and requests for a second evening of this opera, make advisable the third performance.

700 *to Participate in Rienzi*

Nearly 700 men and women, including solo artists, chorus and musicians, will take part in a gigantic performance of Wagner's Rienzi in concert form at the third Musician's Emergency Aid concert in Madison Square Garden, New York, on December 9.

Walter Damrosch, who conducts the performance, has himself made the concert arrangement of the opera, which represents what is believed to be the first production of its kind ever given here. The opera itself has been performed in New York only once since Damrosch last conducted at the Metropolitan Opera House in 1890.

For this performance the regular Musicians Emergency orchestra of 150 will be augmented by a military band of thirty. The solo artists include Frederick Jagel of the Metropolitan Opera Company as Rienzi, Margaret Matzenauer as Adriano, Emma Redell as Irene, Lillian Clark of the Metropolitan as the Peace Messenger. The chorus is made up of the Apollo Club of Brooklyn (William Armour Thayor, conductor) and the New York University Chorus (Dr. Hollis Dann, conductor). The military band is to accompany the singing of the battle hymn and also the overture.

Spalding Greeted in Oberlin

OBERLIN, O.—Albert Spalding has again come and conquered. With his veteran accompanist, Andre Benoist, he played to an enthusiastic audience in Finney Chapel. Though the weather was inclement, many people came from far and wide to hear the man whom America is proud to call her own.

The major works played were Mozart's sonata in A major, the adagio and fugue from the sonata in G minor for violin alone of Bach, and Dvorak's concerto in A minor, op. 53. Most generous with his encores, Mr. Spalding thoroughly captivated all who heard him.

The Oberlin Conservatory of Music sponsored Albert Spalding as the third in its series of nine concerts and recitals.

J. C. K.

NBC Presenting Minneapolis Orchestra

The Minneapolis Symphony Orchestra (Eugene Ormandy, conductor) began a series of weekly broadcasts over NBC networks on November 26. These Sunday evening concerts are sent out from the University of Minnesota auditorium, and include the presentation of new symphonic works as well as the standard repertoire.

Dr. Frank Laird Waller to Conduct New York Civic Orchestra

Dr. Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra, has been engaged to conduct three concerts of the New York Civic Orchestra on December 27, 29 and 30, including a children's program.

Dr. Waller has been made a member of the American Society of Composers and Publishers and as a consequence will present many novelties by American composers

(Photo by Schaeffer)

DR. FRANK LAIRD WALLER

during the regular season of the Milwaukee Philharmonic Orchestra. The fifth annual series of concerts by this organization at the Pabst Theatre begins on December 19. Due to the fact that the summer programs at Eagle's Auditorium proved so successful as to necessitate the extention of the originally planned five weeks' season to fifteen weeks, the opening of the regular concert season has been delayed. It is interesting to note that the Milwaukee Philharmonic Orchestra was the only major orchestra in the Middle West that performed throughout the summer months and is also one of the three in the country whose income has been sufficient to pay all expenses without a guarantee.

Albert Coates Active in England

Albert Coates, who in recent years has spent more time on the Continent than in Great Britain, began this season's activities with a whirlwind tour of the provinces, conducting Wagner operas punctuated by guest appearances with various orchestras. Among them were the London Philharmonic, the B. B. C. Orchestra, and the New Symphony Orchestra, all in London; the Liverpool Philharmonic, the Hallé Orchestra of Manchester and the Leicester Philharmonic Orchestra—all in October and November. In November he also conducted a performance of the Elijah in the industrial city of Huddersfield.

In London, again, Coates rehearsed and brought out a newly-staged production of Rimsky-Korsakoff's opera Tsar Saltan at Sadlers Wells and Old Vic Theatre. Before leaving London on December 3 Coates again conducts the London Philharmonic as guest of the Sunday series inaugurated by Sir Thomas Beecham.

From London he goes to Italy, to conduct Strauss' Rosenkavalier in Trieste, and to fill other Italian engagements. Late in January he goes to Monte Carlo for a British Music Festival, at which he presents compositions by Elgar and Vaughan Williams, returning to London in February for a two weeks' run of Elijah in dramatized form at the Albert Hall. Then follow further concerts in London, including engagements with the B. B. C. Orchestra and more concerts in the provinces. At the end of March, Coates is due in Riga, thence going to Leningrad and Moscow for a month of concerts.

Maier and Pattison to Feature Unknown Mozart Works

Guy Maier opens a series of free lecture-demonstrations in the Carl Fischer Recital Hall, New York, December 11. Mr. Maier will discuss the subject of Two-Piano Ensemble Playing for Student and Teacher, referring to some of the two-piano music that is available. Mr. Maier, with Lee Pattison at the second piano, will play some of his newly issued arrangements of early and hitherto unpublished sonatinas by the youthful Mozart.

Pons Cancels Three Concerts

Lily Pons has been forced to cancel concert engagements in Wellesley, Mass., South Norwalk, Conn., and Washington, D. C., on account of a slight attack of bronchitis. Her recital in Carnegie Hall, New York, scheduled for December 4, has been postponed.

Sold-out Houses Applaud Orchestra in Los Angeles

Klemperer Enthusiastically Greeted at Every Performance—Western Concert Artists' League Opens Season

LOS ANGELES.—Once more Otto Klemperer invoked the magic of the trinitarian program formula and won acclaim for himself, for the music and the musicians. This time—the third pair of Los Angeles Philharmonic Orchestra symphony programs—Franck, Tschaikowsky and Ravel formed the pabulum with which the Berlin leader sustained the spell he has cast. The hall was packed. Not only have season subscriptions risen since his advent, but the door sale has proved to be one of the largest in the fifteen seasons since the orchestra was founded.

The question, "What is going to happen at the end of April, when W. A. Clark's financial guarantee expires?", seems less ominous today. Musically, as has been pointed out by the Musical Courier correspondent, Los Angeles is experiencing a natural recovery act. Whatever the cause, people are turning to music.

Herr Klemperer provided an extraordinarily beautiful and thought-filled performance of the Cesar Franck symphony. As usual, he directed from memory, with a penetration of the score which bespoke much more than recollection of entries and *sforzandi*.

To Marvine Maazel, pianist, who has been residing here for the past three years, had fallen the honor of being the first soloist of the series. He appeared last year in the Tschaikowsky concerto and his success justified a repetition of this medium.

Finally the concert offered La Valse by Ravel, and it may be safely said that this reading was at once the cleanest and the most fascinating heard here for many years.

WESTERN CONCERT ARTISTS HEARD

Large attendance and enjoyable music-making marked the first monthly event of the Western Concert Artists' League at the Biltmore Hotel. This coöperative, non-profit-making body is also about to organize a series in Pasadena under the general managership of Frederic Shipman, who established the first local centre here a little more than two years ago. At the recent program Mrs. John Boyce-Smith, pianist, Blythe Taylor Burns and Ralph Niswonger, baritone, pooled their talents and won new honors for that still unjustly belittled species, the resident artist. Indeed, the work of this and of other Pacific Coast chapters of the Western Coast Artists' League is rapidly counteracting the innuendo with which some persons still use the word "resident" as applied to recitalists.

Director William Hartshorn and the choir of the Vermont Square Methodist Church were the recipients of significant compliments, because the invitational audience consisted of leading choral conductors and other persons of musical prominence. Mr. Hartshorn's fifty-odd choristers form an uncommonly fine musical ensemble, whether they sing highly polyphonic Bach or unwonted Russian pieces.

MUSIC SETTLEMENT ASSOCIATION PLANS

Pedagogic community needs are to be met in an increased manner by the Los Angeles Music School Settlement Association, which sponsors a teaching staff. The Association has just been reorganized and will be strengthened in every respect under the new president, Mrs. Elizabeth Fraser-Lloyd. Funds were raised by means of a double performance of Pitti Pat, a musical comedy, book and lyrics by Gwynne Denni, music by Lucien Denni, formerly of the Ziegfeld staff. A large cast, mostly non-professionals, furnished amusement. Outstanding professional work included that of Elaine Shannon, young soprano, and Gloria Blondell, who sang the female leads.

Hollywood's own concert manager, Jack Glendower, engineered another joint program in which Margartha Lohmann and Frances Mullen shared keyboard honors. Miss Lohmann heads the keyboard department at Whittier College. Miss Mullen is coming to the fore, devoting herself chiefly to public appearances. Betty Boldrick, soprano, and Kurt Reher, cellist, contributed their own full share to the artistic total of the evening.

Pro-Musica Chapter (Mrs. Gertrude Ross, president), was the collective host at a reception to Kapellmeister Klemperer. The Compinsky Trio played. B. D. U.

Petri Is Fêted Soloist with Boston Symphony Orchestra

Toscha Seidel Also Heard with Koussevitzky—Fabien Sevitzky Leads People's Symphony Orchestra

BOSTON.—Two notable soloists appeared with the Boston Symphony Orchestra, conducted, in the week's vacation of Dr. Serge Koussevitzky, by Richard Burgin, concertmaster. On November 21, in the second concert of the Beethoven cycle, Egon Petri thrilled a capacity audience with his remarkable pianism in the Emperor concerto. The excellent accompaniment under Mr. Burgin was matched by felicitous versions of the second symphony and the second Leonore overture.

For the regular weekly programs on November 24 and 25, the soloist was Toscha Seidel in the Tschaikowsky violin concerto. Mr. Seidel was given a stormy tribute of applause after his passionate performance of the first movement, and was greeted almost as warmly at the end. To solo playing which was, to put it mildly, *con ardore*, and which had the utmost plasticity of tempo, Mr. Burgin brought a most sympathetic accompaniment—a tribute of one violinist to another.

The other numbers were Vaughan Williams' London Symphony and Moussorgsky's Night on a Bald Mountain, both of which received illuminating performances by the orchestra under Mr. Burgin. The concert indicated that Mr. Burgin has travelled a long way along the path of a conductor—if he ever wants to be one.

PEOPLE'S SYMPHONY IN FINE CONCERT

The People's Symphony Orchestra, led by Fabien Sevitzky, gave its second concert of the season at Jordan Hall on November 9. The program included a Bach chorale, arranged by Mr. Sevitzky for strings, and played as a memorial to Rimsky-Korsakoff; the latter's Scheherazade; Henry Hadley's Indian Ritualistic Dance; Liszt's Preludes; and, for the first time anywhere, Japanese Nocturne by Bainbridge Crist.

The orchestral playing, almost throughout this testing program, was superior to even the excellent efforts of the men in the first two concerts of the season, and offered additional evidence of Mr. Sevitzky's competence as drillmaster as well as imagination as an interpreter. Mention should also be made of the fine playing of various solo players in Scheherazade, especially of Frank MacDonald, concertmaster. Henry Hadley's work received exquisite delineation.

The composition by Crist was comparatively short and slight—a mood-study, as its title indicated. Containing not a superfluous note, apparently, it was notable in its establishment and maintenance of atmosphere. Its beauty, admirably revealed in the performance, was even more applauded by the large audience when the latter realized that the composer was present.

CHARDONS PLAY BEETHOVEN

The Chardon String Quartet, who have set themselves the task of performing the entire cycle of Beethoven quartets this season, gave their second program at Brattle Hall, Cambridge, on November 23. An appreciative audience applauded the players for musical performances of the last three quartets of op. 18: C minor, A major, and B flat major.

JETSON RYDER SINGS

Jetson Ryder, baritone, singing at Jordan Hall on November 21 before an attentive and cordial audience, offered an attractive program that included many songs never previously heard in Boston, among which were two powerful Lieder by Arnold Schönberg, now a fellow-townsman. As his fine program predicted, Mr. Ryder has many musical and interpretative virtues, which do not entirely compensate, however, for faulty employment of an excellent voice. Howard Slayman, able pianist, was the accompanist.

ANGNA ENTERS DANCES AND MIMES

Angna Enters, whose art is difficult to classify and is too familiar to require detailed description, gave two performances before rapt audiences at the Repertory Theatre on November 22 and 23. New to Boston were nine of the numbers, of which seven were concentrated in the first program. Numerous additions and repetitions were made by the great artist in response to insistent applause.

NOTES OF THE SCHOOLS

The New England Conservatory Orchestra, led by Wallace Goodrich, director, gave a concert at Jordan Hall on November 22, the program including Gluck's overture to Alceste, Boellmann's Symphonic Variations, Charles Martin Loeffler's Poem for orchestra, and Haydn's symphony in B flat major, No. 8. Alfred Zighera, of the faculty, was cello soloist in the variations. The orchestra on this occasion numbered eighty-six members.

Other events of the week at the conservatory were a recital by Gladys Gleason in Brown Hall on November 20; a chamber music concert of Alpha Chapter, Kappa Gamma Psi, led by Ippocrates Pappoutsakis, at Brown Hall on November 23; and an advanced students' recital at Jordan Hall on November 24.

Margaret Dellinger Barney, soprano, accompanied by Mme. Pieretto-Bianco, and the Cameral Quartet, consisting of Hildegarde Livingston and Margaret Allen, violins, Ruth Austen, violist, and Ora Larphard, cellist, divided a program at the Longy School on November 21.

Students of the department of applied music at the Boston University College of Music gave a concert on November 22. The performers included Anne Blanchard, Allegrine Guez, Leila Smith, and Constance Carlezon, pianists; Marion Saphir, soprano; and a quartet composed of Jeannette Klickstein, Mary Lane, Alta Densmore, and Rose Mende.

ARTISTS AT HOME AND AFIELD

Recent appearances of Arthur Fielder and his Boston Sinfonietta included those at Newburyport, Mass., on November 8, and at the University Club, Boston, on the following evening . . . . The Sedalia Singers' Male Sextet, assisted by Jonathan Brice, pianist, performed at Brown Hall on November 24. M. S.

Mildred Dilling's Engagements

Mildred Dilling recently returned from a concert tour through the Middle West. Among her engagements was an appearance at the Kings Wood School in Crownbrook, Mich., a reëngagement from last year. She will also play there in the spring.

On Armistice Day Miss Dilling assisted at the memorial service in the Crownbrook Chapel. On November 13, she played for the Groffe Pointe (Mich.) Little Garden Club. A private recital followed at Chestnut Hill, Mass.

During November she also appeared in New York on the 19th and in Kew Gardens, L. I., on the 5th. On November 28 Miss Dilling was heard with the Bridgeport (Conn.) Oratorio Society (Frank Kasschau, conductor). She and Frances Blaisdell, flutist, played a Mozart concerto. On December 14 Miss Dilling appears with the Ridgewood Orpheus Club, a return engagement, and on the 5th she will play with the Durieux Ensemble at the Colony Club, New York.

During her recent tour she held classes in Indianapolis, Ind., and Chicago and other cities *en route*.

Johnson's Biography in Music Volume

Edward Johnson has been selected as one of the fifty foremost artists in current musical activities in a biography published recently under the title Artists in Music of Today. The new volume contains biographical sketches of the artists chosen and a full-page autographed reproduction of an original crayon portrait of each. The authors, Helen L. Kaufmann and Eva B. Hansl, are known for their Minute Sketches of Great Composers, published in 1932. The illustrator, Louis Lupas, has made many drawings for the New York Times and Herald Tribune.

New Concert Series in Philadelphia

The Philadelphia Music Teachers Association Artist Series is offering five concerts for this season at the Academy of Music, Philadelphia. The course was opened on November 23 by Rosa Ponselle. The next event is a program by Mischa Elman on December 14. Sigrid Onegin will be heard on January 17; on February 19, Walter Gieseking, and on March 7, John Charles Thomas.

Viola Philo Sings on Stevenson Birthday Broadcast

Viola Philo joined Mana-Zucca, Walton Butterfield and Bernhard Levitow in the cast of the Robert Louis Stevenson birthday anniversary program that was broadcast by Station WINS on November 13.

Her participation was made possible through the illness of Frances Sebel, who had been scheduled to sing Mana-Zucca's compositions.

Maria Müller Returning to Metropolitan

Maria Müller, soprano of the Metropolitan Opera, has had an active summer in Europe. She opened the season at Bayreuth as Eva in Die Meistersinger, and gave eight performances in all at the Wagner music centre, six as Eva and two as Sieglinde in Die Walküre. Her next major engagement was at the Salzburg Festival, where she sang Rezia in Weber's Oberon under the direction of Bruno Walter. After

(*Photo by Vaida M. Pál, Budapest*)
MARIA MÜLLER

this Miss Müller rested in Baden Cei Wiena and prepared the rôle of Tosca for performance in Budapest and Vienna. The soprano studied at Baden Cei Wiena with her teacher, Max Altglass, tenor of the Metropolitan, who guarded her work also at the festivals in Bayreuth and Salzburg.

On October 16 Miss Müller began a concert tour which included appearances in Hannover, Frankfurt-am-Main, Mannheim and Bremen. Berlin then heard her in her own Liederabend program in the Philharmonie. The end of November found her in Paris for three performances at the Grand Opera House in Lohengrin and Tannhäuser and for one concert.

On December 15 Miss Müller will come to New York for her season at the Metropolitan. On February 15 she goes to Budapest, and from there journeys to Vienna to sing under the direction of Bruno Walter. Her concert tours continue to Prague and other cities. For the close of the season negotiations are pending for appearances again at Salzburg and Bayreuth.

Mu Phi Epsilon's Monthly Tea-Musicales

Tau Alpha, New York chapter of Mu Phi Epsilon, presents tea-musicales at the club house on the second Sunday of each month. The artists for the November program were Mary Browning and Margaret Smith, violinists, with Alice Jovejoy at the piano; Hilda Jones, soprano, with Janet Ross at the piano; and Hazel Griggs, pianist. Miss Browning and Miss Smith played two-violin numbers arranged by the latter and including Kreisler's Rondino on a Theme of Beethoven and the Spanish Serenade (Chaminade-Kreisler). Miss Jones gave songs by Handel, Brahms and Mrs. H. H. A. Beach, and returned to deliver a group by Speaks, Rachmaninoff and Hummel. Miss Griggs' numbers were by Schumann, Brahms and Fauré.

City College Giving Concert Series

Josef Lhevinne is to give a recital in the great hall of the College of the City of New York on December 2. The president of the College, Frederick B. Robinson, is sponsoring a series of six recitals in the student concert series. Besides Mr. Lhevinne, others to be heard are Beniamino Riccio, baritone, November 25; the Josane Trio, December 9; Vera Brodsky and Harold Triggs, two-piano team, December 16; Frank Kneisel, violinist, December 23.

Stassévitch To Be Soloist with Boston Orchestra

Paul Stassévitch, violinist, pianist, composer and conductor, will play the Elgar violin concerto with the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, this season. The initial performance will be in Boston, but it is likely that Mr. Stassévitch will repeat the appearance in New York. He also contemplates taking part in a violin and piano recital at Town Hall in New York, in December.

School Offers Cellists Opportunity

The Settlement Music School, Philadelphia, has openings for cellists in the beginners' intermediate and advanced orchestras. Cellists interested in taking part in ensemble as well as symphonic work are invited to communicate with the school.

Grete Stueckgold

PRIMA DONNA SOPRANO, METROPOLITAN OPERA COMPANY

THE SENSATION OF LAST SEASON IN NEW YORK AND EVERYWHERE

CONTINUES HER TRIUMPHANT PROGRESS THIS SEASON

"There are few good singers and Mme. Stueckgold is one of the few."—*Cincinnati Times-Star, Nov. 1, 1933.* **"Here was fine vocalism, exquisite phrasing, excellent English diction and breath control, impeccable intonation and clarity of passage work."**—*Pittsburgh Press, Nov. 4, 1933.* **"Gave occasion for some of the most enjoyable and perfect singing it has ever been one's good fortune to hear."**—*Montreal Gazette, Nov. 6, 1933.*

In New York Recital

"Grete Stueckgold, whose recital of German lieder last season remains one of the most distinguished and thrilling performances of many years, again appeared before a large and rapturously responsive audience. It is needless to dwell upon Mme. Stueckgold's beauty of diction, the clean-cut calligraphy of her vocal line or her plastic phrasing; her superb musicianship and the warm and brilliant timbre of her voice are too thoroughly established. Her recital remained head and shoulders above those of most vocalists."—*New York Times, Nov. 20, 1933.*

"It was a rare pleasure to hear her intelligent blending of phrase and tone, her clear, warmly colored voice, and her consistent and refined demonstration of style. The large audience gave eager and assiduous proof of the complete success of this outstanding recital."—*Leonard Liebling, New York American, Nov. 20, 1933.*

"One of the most completely captivating song recitals of the present roundelay filled the Town Hall to capacity."—*Julian Seaman, New York Daily Mirror, Nov. 20, 1933.*

"She was very warmly received by an audience filling the hall. Mme. Stueckgold was in admirable voice and disclosed her valuable gifts in the subtle art of song delivery. Her singing of lieder would call for no further necessary comment of details unless stated in terms of praise."—*New York Sun, Nov. 20, 1933.*

"Lieder singing, in which beauty of voice and charm of personality were matched by taste and felicity in the projection of moods, rejoiced the audience which filled the Town Hall. The Metropolitan soprano again justified the high praise accorded her last year, when her first New York program surprised and delighted those who had known her only as an opera singer. An eager audience became a greedy one in its insistence on repetitions and additional songs."—*Oscar Thompson, New York Evening Post, Nov. 20, 1933.*

"It may be, to paraphrase George Meredith, that every month has its singer, as every age has its reputation. In any case, the singer of this frosty November seems to be Grete Stueckgold, of the round, warm, caressing tones. Mme. Stueckgold's latest activity was a song recital, which drew a large and appreciative audience to the Town Hall. The audience applauded rapturously everything the soprano did, greedily demanding more and more."—*Pitts Sanborn, New York World-Telegram, Nov. 20, 1933.*

"There is no soprano more in active demand just now than Grete Stueckgold, and none who deserves it better. She gave a stunning recital to a sold out house, and won clamourous applause and many flowers. She has everything a true artist should have: voice, style, diction, finish, poise and highly developed interpretative powers."—*Henriette Weber, New York Evening Journal, Nov. 20, 1933.*

As soloist with the New York Philharmonic-Symphony Orchestra under Bruno Walter, singing the Letter Scene from Tschaikowsky's "Eugen Onégin."

"The 'Letter Scene' was sung beautifully in English." —*Leonard Liebling, New York American, Nov. 13, 1933.*

"Mme. Stueckgold sang her aria with appreciation of its character and much subtlety of expression. Her articulation and grasp of the English text used in this performance was excellent."—*New York Sun, Nov. 13, 1933.*

"It was a great pleasure to listen to the soprano's rich and appealing voice and to observe the fervor, the skillful phrasing, the fine command of nuance, and the clear enunciation of the English text that marked her delivery." —*Pitts Sanborn, New York World-Telegram, Nov. 13, 1933.*

"The dramatic 'Letter Scene' was sung superbly. What a lesson for other singers! With constant change of mood in the long narrative aria, with a full orchestra behind her, not a single word was sacrificed to vocal effect. All was clear as a bell and beautifully sung."—*Henriette Weber, New York Evening Journal, Nov. 13, 1933.*

As soloist in excerpts from the rôle of Frasquita in Hugo Wolf's opera "Der Corregidor" and a recitative and aria from Weber's "Der Freischuetz" with the New York Philharmonic-Symphony Orchestra under Bruno Walter, and songs by Schubert and Wolf with Mr. Walter at the piano.

"Grete Stueckgold's pure, lyrical voice was an ideal vehicle for the music of Frasquita. For her artistic interpretation of the varied music she received an enthusiastic reception."—*New York Times, Nov. 27, 1933.*

"Mme. Stueckgold sang with art and spirit and enunciated the text with admirable clearness. She gave artistic and eloquent delivery to the songs." —*Leonard Liebling, New York American, Nov. 27, 1933.*

"Mme. Stueckgold sang the music of Frasquita with fine intelligence and much beauty of voice. Her phrasing and vocal suaveness in 'Leise, leise' from 'Der Freischuetz' also were sheer delight."—*New York Sun, Nov. 27, 1933.*

"Mme. Stueckgold sang her part with much skill and charm. She had an afternoon of high success and commensurate acclaim. The Metropolitan soprano's numbers were all delivered with a rare artistry."—*Oscar Thompson, New York Evening Post, Nov. 27, 1933.*

"Mme. Stueckgold did an heroic afternoon's work. She was exceedingly effective."—*Pitts Sanborn, New York World-Telegram, Nov. 27, 1933.*

"The soloist accomplished her difficult task brilliantly. Earlier in the program she sang a group of German songs to the exquisite piano accompaniments of Mr. Walter."—*Henriette Weber, New York Evening Journal, Nov. 27, 1933.*

"One of the few operatic sopranos who understands and who admirably practices the values of song."—*Olin Downes, New York Times, Nov. 21, 1933.*

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Ormandy Cheered in Concerts With Philadelphia Orchestra

Marion Dougherty Heard in Arensky Trio—Heifetz Appears at Matinee Musical Club

PHILADELPHIA.—Eugene Ormandy returned to Philadelphia as guest conductor of the Philadelphia Orchestra for the concerts of November 17 and 18. Mr. Ormandy is a favorite in this city and received one of the largest ovations accorded a visiting conductor at the beginning of the concert, and another at the close.

The program was delightful in itself, and was superbly interpreted and performed. The Brahms symphony No. 1 in C minor was given a powerful, firm, inspired reading. Debussy's L'Isle Joyeuse, orchestrated by Molinari, was done with deft projection of the poetic content. Ravel's Le Tombeau de Couperin followed, with the Enesco Roumanian Rhapsody No. 1 in A closing the program. In this also, Mr. Ormandy evidenced his artistic command of the orchestra, and his interpretation held to the character of the composition without losing the underlying dignity of the orchestral form.

MARION DOUGHERTY IN TRIO

Marion Dougherty, pianist, with Clara Zager, violinist, and Walter Schmidt, cellist, gave a spirited performance of the Arensky trio in D minor, in the auditorium of the Philadelphia Musical Academy on November 21. The *adagio* was particularly well played, revealing fine tone on the part of each of the artists.

HEIFETZ PLAYS FOR MATINEE MUSICAL CLUB

Jascha Heifetz was the guest artist at the opening concert of the Matinee Musical Club on November 21, in the ballroom of the Bellevue Stratford Hotel. He was first heard in a beautiful performance of the Bach concerto in E major, accompanied by the Matinee Musical Club String Ensemble (directed by Ben Stadt). Following this, he and his accompanist, Arpad Sandor, played the sonata in E flat, op. 18, by Richard Strauss. This score requires the utmost in technical equipment from each performer, but as the two were superbly equipped in this manner, the work was done with the greatest ease and artistry. Five dances followed—Hungarian Dance No. 20 by Brahms, El Puerto (Albéniz-Heifetz), Alt-Wien (Castelnuovo-Tedesco), Molly on the Shore (Grainger), and the Wieniawski Scherzo-Tarantello. The El Puerto and Alt-Wien were given their first performance at this time. As an encore, Heifetz played his own arrangement of Debussy's Bon Soir. The flawless technic associated with Heifetz was again in evidence, and the sensuous, mellow tone. His playing of the Bach was particularly exquisite. Mr. Sandor proved an excellent accompanist.

The Club String Ensemble opened the program with an effective performance of the Polka from Schwanda, the Piper by Weinberger, and Mrs. Lilie Holmstrand Fraser contralto, scored in three numbers. Her accompanist was Virginia Klein.

TILLY BARMACH IN RECITAL

Tilly Barmach, dramatic soprano, gave a recital in Witherspoon Hall on November 21 before a large audience. The proceeds of the concert were given to Camp Council, a camp for undernourished girls between the ages of eight and fourteen.

The program contained Italian, German and French groups, three English songs by Harl McDonald, and as a closing number, Weber's Ocean, Thou Mighty Monster.

Miss Barmach was at home in all four languages. Of the Italian songs the finest were Domani by Palloni and Batti, Batti from Mozart's Don Giovanni. In the German songs, an effective *pianissimo* was obtained in the first two—Zur Ruh (Wolf) and Auf Flugeln des Gesanges (Mendelssohn). Perhaps Miss Barmach was at her best in the French songs, which included Depuis le Jour (Charpentier), Fauré's Apres un Reve and Bizet's Ouvre ton Cœur. As an encore to this group Gounod's Serenade was sung.

Harl McDonald accompanied Miss Barmach in his three songs, explaining beforehand that they were written with the same mood maintained throughout and requested that they be sung without interruption. Their titles were Evening (text by Henley), Spirit of Night (text by Shelley), and Rest (text by Castillejo). The last two received their first performance at this concert. They were interesting and exceptionally well performed, as was the final Weber number, after which Miss Barmach sang Brahms' Lullaby as an encore.

The accompanist of the evening was Ronald O'Neil, who acquitted himself admirably.

M. M. C.

Golschmann Leads Brilliant St. Louis Orchestra Events

Schnabel Impressive as Soloist—San Carlo Opera Attracts Big Houses During Week

ST. LOUIS.—For the second pair of concerts by the St. Louis Symphony Orchestra, November 10 and 11, Vladimir Golschmann included on his program the world première of Maurice Jaubert's Suite Francaise, a work having French popular songs as its theme. With this material as a basis, it is doubtful if Jaubert ever hoped to have this composition recognized as an important contribution to symphonic literature. It impresses one as just another piece of modern writing, not that it shows anything like immaturity on the part of the composer, but because his subject matter was not of sufficient import to be particularly impressive. As a filler-in, it served its purpose quite well, as it had its interesting features—mainly in the somewhat exotic treatment of old themes, and in orchestration. The suite was preceded by the von Weber overture to Euryanthe, and followed by the Mozart G minor symphony. Golschmann is irresistible when dealing with Mozart. The music is always in the frame and the classic mood ever present.

Ernest Schelling's orchestral fantasy, A Victory Ball, was heard in commemoration of Armistice Day, and a more vitalized and stirring performance of this great war epic, we have yet to hear. Two excerpts from Stravinsky's Fire Bird suite brought the concert to a brilliant and colorful close.

Artur Schnabel was the first of the long list of distinguished soloists to appear with the orchestra this season. Choosing the Beethoven C minor concerto for the concerts of November 17 and 18, Schnabel made a decided impression on two capacity audiences. Devoid of all pomp and ostentation, the pianist delivered a flawless, intellectual and deep-searching interpretation of this well-known opus, which served as an invaluable lesson to the hordes of students and piano enthusiasts that augmented the usual subscription audience. Many piano scores were in evidence throughout the audience, and as many pencils were seen to mark here and there, certain points where this eminent Beethoven authority, artist and pedagogue produced effects which differed in many respects from previous interpretations by musicians whose approach to Beethoven was along different paths. Schnabel's unique pedalling, noted especially in the *largo* movement, was the subject of much discussion, and no doubt many an attempted imitation of this unusual feature is now in process—with what success, we cannot predict.

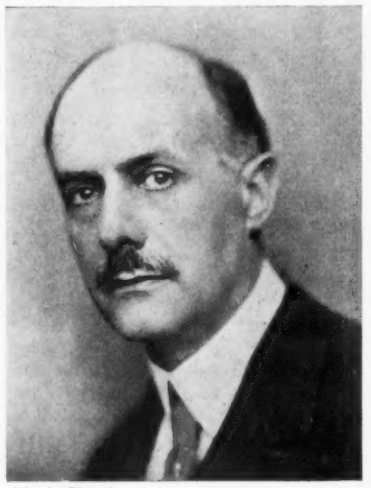
Golschmann's orchestral accompaniment to the concerto was a masterpiece in coördination and spirit, and was perfectly molded to the artist's mood The orchestral section of the program comprised a first St. Louis performance of the Handel Concerto Grosso, in B flat major, the Strauss Death and Transfiguration, and four excerpts from Falla's Love the Sorcerer, three well contrasted works played in faultless style.

SAN CARLO COMPANY APPEARS

Having had no grand opera on the musical calendar for the past two years, the appearance of the San Carlo Grand Opera Company at the American Theatre, resulted in a satisfactory week's business. The cast of principals included some of the best singers Fortune Gallo has presented in many seasons, among whom were Leon Rothier, Aroldo Lindi, Sidney Rayner, Harold Kravitt, Chief Capoulican, Ina Bourskaya, Alma Peterson, Thalia Sabanieeva, Marion Seeley, and a number of familiar faces that have been identified with the Gallo organization for many seasons, including Bianca Saroya, Dimitri Onofrei, Mario Valle and Natale Cervi. Carlo Peroni as usual, conducted the performances with verve and strict accounting for detail. The repertoire began with Aida, after which followed Faust, Rigoletto, Carmen, Hänsel and Gretel, Cavalleria Rusticana and Pagliacci, Lohengrin, Madam Butterfly and Il Trovatore. One of the highlights of the week was the first appearance here of Mr. Lindi as Canio in Pagliacci. His singing of the famous Canio's lament, produced a veritable riot among his fellow countrymen, as well as the balance of the audience which kept the singer busy with curtain calls for quite a protracted period. Miss Seeley made an excellent impression with her portrayal of Mama Lucia in Cavalleria, and dual parts in Hänsel and Gretel. The chorus and scenic investiture were in keeping with the general scheme, which was far in advance of any of Gallo's former efforts. O. C.

Activities of Dr. and Mrs. Clarence Dickinson

Clarence and Helen A. Dickinson took part in the installation of Charles Black as Minister of Music of the First Presbyterian Church of Passaic, N. J., on a recent Sunday evening. Dr. Dickinson played the prelude and offertory and delivered the charge to the Minister of Music. Mrs. Dickinson gave an address, which was substituted for the sermon, on Music and Beauty in Worship. At the close of the services Mr. Black played a recital which comprised works by Bach, Corelli, Dickinson and Bonnet.



(*Areda Photo.*)
DR. CLARENCE DICKINSON

Mrs. Dickinson addressed the Hymn Society of New York November 6, at Union Theological Seminary. Her subject was the new Presbyterian Hymnal, of which Dr. Dickinson is editor. She discussed the hymn historically as reflecting the different emphases in the thought of the church throughout the centuries, from the fourth to the twentieth. The address was illustrated by Harold Haugh, tenor, and the choir of the School of Sacred Music of the seminary, under the direction of Dr. Dickinson.

On November 12 Mrs. Dickinson gave the address at the meeting of Music Educators of New Jersey on Church Music and Architecture: a Historical Parallel, illustrated with lantern slides and by Gertrude Cheney, contralto and pianist.

Hart House Quartet Touring Western Canada

The Hart House String Quartet are now on a tour of western Canada. The list of engagements the ensemble has fulfilled in that territory includes: November 7, Fort William, Ont.; 9, Winnipeg, Man.; 10, Portage, La Prairie, Man.; 13, Brandon, Man.; 14, Saskatoon, Sask.; 16, Edmonton, Alta.; 17, Calgary, Alta.; 18, Banff, Alta.; 20, Vernon, B. C.; 21, Kelowna, B. C.; 22, Penticton, B. C.; 23, Victoria, B C.; 29, Vancouver, B. C.; December 1, Lethbridge, Alta.; 4, Port Arthur, Ont.

Luella Melius and Oscar Seagle Writing Book on de Reszké

Luella Melius and Oscar Seagle are collaborating on a book entitled Jean de Reszké, the Teacher and the Man. Mme. Melius was de Reszké's last pupil, and she was in his house at the time of his death. By a coincidence, the other co-author, Mr. Seagle, believes himself to have been de Reszké's first pupil. Extensive material, both in their personal possession and loaned to them by other friends and students of de Reszké, is being drawn upon by Mme. Melius and Mr. Seagle.

Elman Plays in Brooklyn, N Y.

Mischa Elman was the soloist at the fourth lecture in the course of fifteen which Olin Downes is presenting in Brooklyn, N. Y. The subject was music for the violin. Elman spanned the years between 1685 and 1881 by presenting the sonata in A major of Handel; the Kochel Sonata in B flat major of Mozart; the Lalo Symphonie Espagnole and Vieuxtemps' Ballade and Polonaise. The large assemblage, which also included a full stage seating enjoyed Elman's luscious tone and his authoritative musicianship. He added several favorite pieces as encores.

M. T.

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ASSISTING ARTIST TO MME. RENÉE CHEMET

To Mme. Seidlova goes much of the credit for the finished artistry of the playing, as she showed a skill and understanding of her part as accompanist which has contributed much to the success of the concerts given by Mme. Chemet.—*Japan Advertiser*

Faultless piano playing.—*The North-China Daily News* (*Shanghai*)

14 WASHINGTON PLACE NEW YORK

Chicago Hails Vera de Villiers' Auspicious Mid-Western Début

British Contralto Received by Capacity Audience—Crowds See Lifar and Dance Associates—First Opera Intime Under Karl Krueger Achieves Success

CHICAGO.—The fame of an artist travels with uncommon acceleration in these days of speed. This thought came to mind as we entered the Studebaker Theatre, which was jammed to the doors on November 19. The singer who brought this large audience was a newcomer here—Vera de Villiers, who had made her début in America only the previous week in Boston. This English contralto was heard by an assemblage made up principally of her compatriots, who showed their approval by prolonged plaudits at the close of each song, and by asking for many repetitions as well as encores. Beautifully gowned, statuesque in figure, Miss de Villiers made a striking appearance as she stepped upon the stage and, if the eye was conquered at first sight, the ear, too, was responsive to her first utterance.

In her opening group, which was made up of songs ranging from the sixteenth to the eighteenth century, this mistress of song disclosed not only a beautiful voice but the full gamut of her art. She is a singer with brains, as indicated by her masterly interpretation. As the program proceeded she won further admiration by her perfect delivery of songs by Brahms and Rachmaninoff. This British contralto enunciates Italian, French and German as a native of those various lands, and her English, too, might be taken as model of how to project words over the footlights. Each song she presented deserves more than passing comment, but in each instance our review would be identical, as in each one she carried the message of the composer. Mme. de Villiers has come and gone, but her return here on many occasions will be a source of pleasure to recital-goers.

The singer was seconded by Kurt Ruhrseitz, accompanist, who, if memory serves right, made his Chicago début also on this occasion.

BEGIN NEW COURSE AT SINAI TEMPLE

After much delay the newly organized concert series at Sinai Temple began on November 19 with a joint program by Nina Koshetz, soprano, and Daniel Saidenberg, cellist. Due to the sudden and continued illness of Claire Dux, who was to have started the series on November 12, the opening was postponed a week and these artists were called upon to make their appearance somewhat earlier than scheduled. They were to give the January 28 concert. The course was auspiciously opened, however; the attendance was large and lavish in its approval of the recitalists.

MONDAY NIGHT CONCERTS PRESENT LIFAR

Again under the management of Grace Denton, the vast Auditorium Theatre was completely sold out and more than 500 were turned away for the second Monday Night Concert given for the benefit of the Girls Scouts, Inc., on November 20. The attraction was Serge Lifar and his Russian ballet. This young dancer of the Paris Opéra, who recently made his American début at the Forrest Theatre in New York, repeated here the program presented in the Eastern metropolis, which was reviewed in the November 11 issue of the Musical Courier. If the approbation of the audience be taken as a criterion for the pleasure derived from his postures, high elevations, pirouettes, entrechats, Lifar may be sure that he made a hit here. His supporting company, too, is of the first order; likewise the orchestra and its conductor.

BEATRICE EPPSTEIN GIVES RECITAL

At Kimball Hall on November 20 appeared Beatrice Eppstein, a young and well schooled pianist, who has received her training from Heniot Levy. Heard solely in the Bach-Godowsky sonata in B minor, she made a distinct and pronounced impression. Her touch is virile, the tone she draws from her instrument is pleasurable, and her readings are clear and learned. The audience fêted her buoyantly. The balance of the program consisted of the Chopin sonata, op. 58, the Brahms Variations on a Theme by Robert Schumann, Liszt's Spanish Rhapsody, and a group of shorter numbers by Schubert-Godowsky, Prokofieff, Albéniz and Bartók.

OPERA INTIME SERIES LAUNCHED

The ballroom of the Palmer House was packed with the elite of society when Karl Krueger raised the baton for the first performance here of Mozart and Salieri by Rimsky-Korsakoff and Gluck's the Cadi Deceived as orchestrated by Albert Noelte. This important event in the musical life of our community took place on November 21. The affair was a great success for all concerned. Artistically it added to the renown of Conductor Krueger, who shone in his own light at the director's desk, and financially, through the efforts of Mrs. Howard Linn, it brought much good cheer to the Olivet Institute, for the benefit of which this performance and two other evenings of opera intime are being given.

The ballroom of the Palmer House, though perhaps less elaborate than the palace rooms in which intimate opera was presented at Versailles, Potsdam, Florence and Weimar, when kings and princes bestowed their support on musicians, proved ideal nevertheless for this sort of classical entertainment. Rimsky-Korsakoff's Mozart and Salieri is a musical gem, one of the most entertaining operas that we have heard. In the cast we heard for the first time a baritone by the name of Norman Cordon, who sang the part of Salieri. Unless we are mistaken, this young man has not sung here previously. Possessed of a glorious voice, he sings with much style and knows how to enunciate English. He is also an actor of ability and he strengthened the impression made in this opera by duplicating his excellent work in the Cadi Deceived, in which he had the title rôle. Robert Long was Mozart in the Rimsky-Korsakoff opera and he, too, deserves praise for his fine singing.

In the Gluck comedy opera, we admired the singing of two former members of the Chicago Civic Opera—Kathryn Witwer, who sang the part of Fatima, the wife of the Cadi, and Margery Maxwell, entrusted with the rôle of Omega. Others in the cast were Irene Williams, excellent as Zelmire, Robert Long as Nuradin, Frederick Jencks as Omar and Gaston Roger, a slave.

We should have liked to devote our entire letter to the review of these two performances, but so many interesting things took place during the week that we have to curtail somewhat our enthusiasm. We are glad to state that we had one of our happiest evenings of entertainment in many years and that opera intime as presented under the direction of Mr. Krueger is epoch-making in the history of music in this city. Mr. Krueger conducted both operas admirably. He had under his baton twenty-five men from the Chicago Symphony Orchestra and they played as so many virtuosi under an inspired leader. This review would not be complete without congratulations to Mr. Noelte for his superb orchestration, or if we passed unnoticed the stage director, Georges Cauuet. It is with much anticipation that we look forward to the next performance when we are to become acquainted with Pulcinella by Stravinsky after Pergolesi and L'Enfant Prodigue by Debussy.

MEDINAH CLUB MUSICALE

The regular Sunday twilight musicales at the Medinah Michigan Avenue Club are again this season drawing large audiences. The program for November 19 was given by Pearl Gran and Margaret Smith, duo-pianists.

KINSOLVING MUSICAL MORNING

The second Kinsolving Musical Morning, on November 23, brought a large gathering which listened with marked pleasure to the singing of Sophie Braslau and the playing of the Aguilar Lute Quartet. Miss Braslau has long been a favorite here, and she had built an interesting and unhackneyed program, which she delivered in her usual highly artistic fashion. For her first offering she sang Handel's Pena Tiranna, which was followed by Mozart's Un noto di gioja; then three seldom-heard songs by Alaleona, Luzzati and Sadero. Her last group included numbers by Werner Josten, Robert Bowers and Inna Rublova. To this diversified list were added many encores.

The Aguilars are remembered here for past performances, and they played numbers by Scarlatti, Haydn, Mozart, Albeniz, Halffter and de Falla with great precision, beauty of tone and exquisite refinement in nuances and phrasing.

MUSICIANS CLUB OF WOMEN CONCERT

The concert given at the Chicago Woman's Club Theatre on November 21 by Isabel Zehr, contralto, and the Chicago Chamber Music Players, was under the auspices of the Musicians Club of Women. The well-presented program was approved enthusiastically by a large audience.

DE PAUL COMPOSITION CLASS IN RECITAL

Original works by members of the composition class of Wesley LaViolette, of De Paul University School of Music, were presented in recital at the school on the evening of November 21. A sonata for violin and piano and one in miniature for piano by Glenn Bacon; a theme and variations for piano by Lowndes Maury; two songs. The Groves of Sleep and Resurgence, by Karl McGuire; three pieces for bassoon and piano and a Rhapsody by Lawrence Beste were the praiseworthy efforts which formed the program. They were admirably performed by Leon Stein, violinist; Glenn Bacon, Miriam Ulrich, Karl McGuire, Lawrence Beste and Ida Krehm, pianists, and Hilda Ohlin, soprano.

SIGMA ALPHA IOTA

Sigma Delta chapter of Sigma Alpha Iota of the University of Illinois presented three artist members in a program at the Illinois Host House at A Century of Progress on November 10. They were Carolyn N. Bert, violinist, Eileen Jasper, soprano, and Terlan M. Paul, pianist. Edith Usry, who accompanied, is a member of the faculty of the school of music at the University of Illinois.

Gertrude Evans, national president of Sigma Alpha Iota, left Chicago last week to visit Alpha chapter at the University of Michigan School of Music at Ann Arbor. Before returning to her home in Ithaca, N. Y., Miss Evans will be the guest of Alpha Theta chapter at Teachers' College, Columbia University, New York City, and Lambda chapter at New England Conservatory, Boston, Mass. Mrs. Frank Geimer, national treasurer of Sigma Alpha Iota, returned to her home in New York City a few days ago.

UNIVERSITY OF CHICAGO SYMPHONY CONCERTS

Prof. Carl Bricken, conductor of the University of Chicago Symphony Orchestra, announces its third annual concert series for December 8, March 9 and May 18, at Mandel Hall. Dr. Paul Kerby, Austria's delegate to A Century of Progress and recent guest conductor of the Chicago Orchestra, will conduct three numbers by Richard Strauss at the opening concert.

AMERICAN CONSERVATORY NOTES

Lucile Atlas, student of Alexander Guroff, was awarded first place in the recent junior piano contest conducted by the Society of American Musicians and is to be presented in recital in the near future under the management of Bertha Ott.

Beatrice Eppstein, pianist, student of Heniot Levy, was the soloist for the Sunday evening Musicale at the Allerton Hotel on November 19.

Alice Johnson appeared in a piano recital at Augustana College, Rock Island, Ill., on November 29, playing a program of modern Swedish and Norwegian compositions.

Blanche Fry, soprano, student of Elaine De Sellem, appeared recently in recitals before the Lions Club of Elgin and Libertyville, Ill. Genevieve Miess, soprano, also a pupil of Miss De Sellem, was the soloist at the November luncheon of the Oaklawn Woman's Club, held at the Palmer House.

Helen Watson, of the theory department, was presented in a lecture on modern music before the Woman's Club of Wheaton, Ill., on November 14.

Virginia Shapiro, pianist, appeared as accompanist for Grischa Adolphi in a recital of Russian folk songs on the Theremin at the November meeting of the Society for Cultural Relations with U.S.S.R.

Piano students of Rudolph Reuter and violin pupils of Mischa Mischakoff furnished the program for the November 26 concert at Conservatory Hall. Henrietta Wilfinger, Gertrude Lowe, Eulalia Herrmann, Norman Stone and Connie Clare were the pianists here, and Ruth Le Vesconte, Cæsar Kerstein, Waldemar Hille and Leonard Sorkin, the violinists.

ERIC DELAMARTER CONDUCTS SYMPHONY CONCERTS

Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra, directed the regular concerts of November 23 and 24, when the soloists were Guy Maier and Lee Pattison, reunited in their dual piano rôles.

Maier and Pattison have made five previous appearances with our orchestra and always stir the enthusiasm of the audience. At this concert they played the Bach concerto in C minor and Leo Sowerby's Ballad for two pianos. Their performance of both works made such a deep impression that the soloists were compelled to play three encores—a rondo by Chopin, Turkey in the Straw and Pattison's own transcription of the Coronation Scene from Boris Godounoff.

(*Continued on page* 14)

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W. J. Henderson, New York Sun:
". . . an achievement of distinction . . . Without doubt it is one of the strikingly successful American compositions of recent seasons . . . a style uncommonly distinguished. . . . When the final pages were reached and the glory of the miracle was sung in such eloquent measures, there could be no question of the general realization of the fact that something of genuine worth had been made known."

Olin Downes, New York Times:
". . . a composition of singular and exalted eloquence . . . the audience's quick recognition of the beauty and originality of music, which, in form, texture and mood, is wholly Mr. Josten's own. . . . It has the indefinable truthfulness of sincerity and inspiration."

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NEW YORK CONCERTS

NOVEMBER 20

Beethoven Association In the opening Town Hall concert of its sixteenth season, the Beethoven Association presented Grete Stueckgold, soprano of the Metropolitan Opera, with Fritz Reiner acting as accompanist for a group of Lieder; Egon Petri, pianist, and the Manhattan String Quartet (Rachmael Weinstock, Harris Danziger, Julius Shaier and Oliver Edel). The program was one of the high type of content and maturity of execution familiar in this organization's annual series.

The ensemble opened the concert with Beethoven's quartet in C minor, op. 18, No. 4, a fairly early work rather in the Mozartian style, which was played with finesse, sparkling *esprit*, and agreeable tonal qualities. The quartet, composed of young artists, on this occasion again proved themselves respectable contenders for a place of honor among the older chamber music groups familiar to our public. Verve and delicacy marked the work of the organization throughout the program, the final number, Brahms' quintet in F minor, op. 34, benefiting also by the finely-conceived reading of Mr. Petri, a pianist who combines the virtues of solid intellectual discernment with the more brilliant technical facility of the virtuoso. The reception of this work was markedly enthusiastic, with recalls for the artists.

Mme. Stueckgold had an ovation of her own for her singing of Lieder by Schubert, Wolf and Strauss, which revealed clarity of voice and fine subtlety in her treatment of text, and also a distinguished ability to reflect the varied emotions of her numbers by means of tone color. She was most bewitching in such arch numbers as Schubert's Fischerweise, but there were also notable breadth of line and nobility of utterance in Gesang Weylas by Wolf. Mr. Reiner demonstrated that, if he were not one of the country's most successful conductors, he might well make a leading place for himself as a master accompanist.

NOVEMBER 21

Diaz Tuesday Afternoons An auspicious seasonal opening was that of the Diaz Tuesday Afternoons at the Waldorf-Astoria. The grand ballroom and boxes were filled with a distinguished audience and the artists were Hallie Stiles, soprano of the Paris Opéra-Comique, Lucie Bigelow Rosen, thereminist, and John Charles Thomas, baritone of the Metropolitan Opera.

Miss Stiles first appeared in three excerpts from Massenet's Manon, the air from the first act, the Adieu, notre petite table, and the gavotte. She was in costume and sang with clarity and dramatic finesse. Later she returned to sing three Spanish songs by Falla and Valverde. She was enthusiastically applauded and returned for several encores.

The theremin, that curious instrumental offspring of radio development, has an able exponent in Miss Rosen. She played L'Heure Exquise by Reynaldo Hahn, Debussy's Claire de Lune and the Prelude in E minor of Mendelssohn with well conceived and executed tonal gradations and genuine artistic feeling. She made a charming appearance and has a pleasing stage presence.

Thomas, in full and virile voice, opened the program with the prologue from Pagliacci and sang two song groups which comprised E dove t'aggiri by Marcantonio C. Cesti, two popular melodies of Basse Bretagne arranged by L. A. Bourgault-Decoudry, Der Ton (Joseph Marx) and, in English, numbers by James Rogers, Ernest Charles and Mana-Zucca and the Bonnie Earl O'Moray arranged by Fritz Kreisler. The baritone drew generously on his ample vocal and expressive resources, singing with broad and vibrant tone and deftly shaded interpretation. He was recalled again and again for encores.

The piano backgrounds for the three artists were provided by Frank Chatterton for Miss Stiles, Pierre Luboshutz for Miss Rosen and Carroll Hollister for Mr. Thomas. All offered musicianly and sympathetic support.

Musical Art Quartet In the first of four recitals at Town Hall, the Musical Art Quartet opened another New York series before a large audience. This quartet, composed of Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kievman, viola, and Marie Roemaet-Rosanoff, cello, have many worthy achievements to their credit. They have that rarest of attributes, a definite individuality; their playing being marked by a volatile quality that prevents any *longueurs* in their well-chosen programs. Their ensemble work is extremely adept, and their tone, though not of exaggerated opulence, is of winning clarity and expressiveness. These qualities were again well to the fore in a list made up of Haydn's quartet in G major, op. 64, No. 4; the Respighi Quartetto Dorico, with its pleasing ingredients of old-time ecclesiastical modes, and the spirited early Beethoven quartet in E minor, op. 59, No. 2. The custom of playing on a darkened stage with a standing lamp to concentrate the attention of listeners is also a commendable device. The audience was profuse in its applause and markedly appreciative of the players' efforts.

National Orchestral Association Guila Bustabo, gifted girl violinist, was guest artist at the National Orchestral Association's first evening concert of the season at Carnegie Hall. A capacity audience was on hand to hear her play the solo part in Brahms' D major concerto, op. 77. This formidable work, which is a test both in technic and interpretation, held no pitfalls for Louis Persinger's artist pupil. Her superb mastery of the mechanics of the violin, reinforced by her vigor and assurance, made for an admirable performance. She revealed a breadth of style and emotional warmth which a more seasoned player might well emulate, and her surmounting of the concerto's difficulties was affected with dazzling *bravura*. There was vociferous and long applause from the conductor, orchestra and audience, and Miss Bustabo received numerous floral tributes.

In the concerto Miss Bustabo was ably supported by Leon Barzin, whose conducting of the orchestra was fittingly restrained. His proficient musicians presented intelligent and interesting readings of Mozart's overture to Die Entführung aus dem Serail, Wagner's Siegfried Idyll and Zandonai's symphonic episode, Giulietta e Romeo. Mozart's sparkling overture in particular was well set forth, and under Mr. Barzin's enfoldment the Zandonai excerpt seemed more important music than it really is, so stirringly was it interpreted.

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NOVEMBER 23

Plaza Artistic Mornings Teresina, Spanish dancer, and Alfonso Oriz Tirado, tenor, shared the program at the second of the Plaza Artistic Mornings. Teresina was assisted by Javier Alfonso, pianist, and Carlos Montoya, guitarist. Spanish color and rhythm, of course, reigned, with Teresina's clicking castanets, tapping heels and flashing draperies and Mr. Tirado's unmistakably Iberian art.

The dancer gave a vivid assortment of numbers, which, like all her offerings, were her own creations. These included the intermezzo from Granados' opera Goyescas, and Tango Flamenco, Farruca (Gypsy Dance), Sevillanas (Seville's most characteristic dance), Bulerias (inspired by ancient dance themes) and a peasant dance of Aragon, all to popular Spanish tunes. Teresina's is dancing fraught of fire and grace and vitality. Supple, seductively feminine, slender and lithe of movement, she is a notable exponent of this branch of Spanish art.

Mr. Tirado began with two operatic excerpts, the Dream from Massenet's Manon and the serenade Se il Mio Nome from Rossini's The Barber of Seville, but devoted the rest of his numbers to Spanish songs by Tomas de Aquino, De Nicolas and Jorge del Moral. He has a voice of firm timbre, ingratiating quality and generous volume, which he colors with an interpretative talent of musicianship and dramatic instinct. He had an able accompanist in Ernesto Arco.

Additional Spanish atmosphere was contributed by Teresina's two assistants, who were heard in soli, Mr. Alfonso in Falla's Fire Dance music, Mr. Montoya in several popular airs for guitar. There was a capacity audience, which included many Spanish people, who vigorously applauded the program.

Philharmonic Orchestra Bruno Walter made an excursion into modern English music at the Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra, when he presented Arnold Bax' two pieces, Summer Music and Overture to a Picaresque Comedy.

Bax subscribes to romantic impulses which he expresses with a modern technic. His Summer Music is light-waisted lyricizing, without originality or much distinction. The overture, he explains, has no particular play in mind, but may be associated with D'Artagnan, Casanova, or any swaggering hero. The work has a certain impetus and liveliness, but leans heavily on suggestions from Dukas' The Sorcerer's Apprentice and Strauss' Till Eulenspiegel. The orchestration is brilliant enough to make up for the triviality of the themes.

Schumann's Rhenish Symphony, No. 3, opened the concert, and was interpreted sympathetically by Walter, who also gave devoted and highly artistic response to the orchestral part of Brahms' piano concerto in B flat. Its solo part was in the hands of no less an authority than Carl Friedberg. He made a truly mighty proclamation of his measures, illuminating them with his famous powers of searching analysis, musical responsiveness, and declamatory eloquence. With tremendous breadth, noble feeling, and full revelation of every phrase and period—the while maintaining superb organic coordination—Friedberg laid down a monumental exposition of the tremendous work, which many experts look upon as being the greatest of all concerti. The audience, quick to realize the nature of the Friedberg performance, helped to transform it into a triumph.

Bernard Friedman The New York début of Bernard Friedman, bass-baritone, took place on Thursday evening in Town Hall, when the singer offered a program which included three airs by Handel, Mozart and Bach, a list of German Lieder, French songs of Fauré and Duparc and four Shakespeare sangs by Roger Quilter. Mr. Friedman's interpretations bespeak a musician of taste and insight. Vocally, he has an equipment well calculated to please in quality and tone. His audience gave him much applause.

NOVEMBER 24

Knights of Columbus Symphonic Band The annual benefit concert in aid of the welfare fund of the New York Chapter, Knights of Columbus, presented the Symphonic Band of that organization, conducted by Rocco Magri, assisted by Frederick Jagel, tenor of the Metropolitan Opera, and the chorus of that institution, in the Metropolitan Opera House. The program included several operatic excerpts in addition to more popular numbers. Mr. Jagel sang the Improvviso from Giordano's Andrea Chénier in splendid voice and ringing dramatic accents, and joined with the chorus in excerpts from Ponchielli's La Gioconda. The ensemble singers were also heard in the Hymn to the Sun from Mascagni's Iris and the finale from Act II of Verdi's Aida. Gershwin's Rhapsody in Blue was performed by the Symphonic Band, with James Perrella at the piano. Other soloists heard with the organization were Simone Mantia, who played a fluegelhorn solo, and Pietro Capodiferro, cornet. The band contributions, under Mr. Magri's conductorship, attained impressive sonority, especially in such numbers as the Oberon overture of Weber and excerpts from Wagner's Die Walküre. The audience was a sizable one, and a number of encores were demanded both of the band and the soloists.

NOVEMBER 25

Ruth Slenczynski At her second Town Hall recital, a matinee this time, the marvelous pianistic youngster, Ruth Slenczynski, again displayed her astounding talents, and did so in a manner to leave no further doubt (if any had existed) as to her innate musical qualities and phenomenal responsiveness to the form and style of the programs she performs. Her technic, too, is almost incredibly secure and brilliant. She played with as much vim and accuracy at the end of the recital—adding five encores—as she did when she started her opening group.

Town Hall was sold out, and many rows of extra seats had to be placed on the stage. In the audience were dozens of children.

The remarkable Ruth began strictly classically with the Bach Preludes and Fugues (C minor, C sharp, and D), Bach's Italian Concerto, Beethoven's G major Rondo, op. 51, No. 2, and Mozart's F major Sonata. The closing pieces were Schumann's Arabesque, Schubert's B flat Scherzo, Slenczynski's Concert Study, D minor (by the prodigy's father) and the Pastorale and Capriccio, E minor, by Scarlatti-Tausig.

Throughout the program, the child showed her sensitive understanding and feeling, and even the sceptics were conquered when the juvenile interpreter infused the slow movements of Bach and Mozart with appeal and refined quality of tone, and reflected a high degree of grace and charm in the delivery of the romantic pieces by Schumann and Schubert.

The auditors overwhelmed the diminutive recitalist with applause, and she played five encores, Daquin's Coucou, a Schubert Impromptu, Chopin's Ecossaises, and Weber's Perpetuum Mobile and Rondo Brillante. Ruth Slenczynski has already writ her name luminously in the ranks of the world's outstanding musical child wonders, and it is the prayer of her serious admirers that she may go on to mature realization of her richly promising talents.

The girl's next appearance in Greater New York is to be at the Brooklyn Academy of Music on the afternoon of December 9.

Artur Schnabel The second and, according to announcement, the last Beethoven sonata recital of the season by Artur Schnabel, was given in Carnegie Hall last Saturday afternoon, before a sold-out house, including standees. Again five of the master's compositions in this form comprised the program—those in E flat major, op. 31, No. 3; in C major, op. 53 ("Waldstein"); in E minor, op. 90; in G major, op. 14, No. 2, and in C minor, op. 111.

So magical is the art by which the pianist penetrates the spirit of the composer's creation that this program did not seem long or lacking in contrast. When Schnabel plays Beethoven, it is with a profound devotion to the task of expounding the message of these works, without flourish, technical rhetoric or self-seeking mechanical brilliance. And yet, precisely because of the mastery of technical resource which this phenomenal task demands, his playing holds a subtlety of dynamic range, a remarkable gamut of tone color; in short, the highest and most legitimate virtuosity, always at the service of the composer's expression.

The summits of the program, in the interpretative sense, were Schnabel's performances of the Waldstein and the op. 111 sonatas—the largest tasks in so far as the encompassing of nobility and profundity of utterance were concerned. The opening sonata in E

(*Continued on page 23*)

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Encouraging Music Students of America to Become Opera-Minded

W. Fulton Melhuish, Director of New York School of Vocal Art, Reviews Problems of Young Singers

W. Fulton Melhuish, managing director of the New York School of Vocal Art, a business man as well as a lover of art, has taken a practical method in encouraging America to become opera-minded. Mr. Melhuish had a background of over twenty years in successful commercial enterprise when he became interested in various musical activities, both here and throughout Europe, from a business man's point of view.

A survey of the situation in this country has brought Mr. Melhuish to the conclusion that here we have a veritable mine in the way of music talent, but that, while excellent instructors in every branch of the music field are plentiful, the opportunity for the budding American artist is so limited that most of these artists find themselves at a loss to employ their talents gainfully. However, he finds this situation duplicated in almost every other profession—law, medicine, dentistry, banking—and thus the young musician is not alone in his problem.

The result of this reasoning was the formation of the New York School of Vocal Art, of which Mr. Melhuish has assumed the business administration.

"When I first considered the establishment of a new school of singing, many of my business associates discouraged me, for the field seemed overcrowded, and it appeared a futile attempt to challenge the numerous vocal teachers," said Mr. Melhuish. "But my friends were apt to overlook the fact that it is one thing to impart knowledge and quite another to offer an opportunity to apply this knowledge to a practical test.

Opportunity for the Native Singer

"I felt, just as I firmly believe now, that, given the opportunity, the American singer would soon become a tremendous factor in the music world, and, since opera, although offering the largest opportunity to the greatest number, is a rather expensive undertaking, I set myself to finding another outlet, and accordingly, turned to radio broadcasts, where I found a way of both utilizing talented American singers and making the public conscious of the fact that opera is really an enjoyable entertainment, and that American singers are able to take their place with the best that Europe can produce.

"I do not think that my modesty can be assailed when I maintain that the present wave of popular opera is due, to some extent, to the weekly Sunday broadcasts which the New York School of Vocal Art has sponsored for the last two years, where we have built up an average audience estimated at three million listeners at every broadcast. What is more, quite a few of the singers, members of the so-called popular-priced opera companies, were and are students of our school, who, having been given the opportunity to demonstrate their singing ability, soon found themselves on the way to winning further laurels.

"While, of course, our chief aim is to utilize our own student body as much as possible, we do accept outside artists and pupils of other schools, and that is why we have formed the New York Opera Association as a separate institution, which counts among its members many singers of national and international reputation.

"In forming the faculty of the New York School of Vocal Art I have had constantly in mind a curriculum that would enable the pupil to become an all-around artist. In the dean of the school, Oscar Seagle, I found an invaluable co-worker. We had known each other in Europe where he was assisting that great artist of the lyric stage, Jean de Reszké, in his vocal school, while I was endeavoring to unravel the business affairs of the eminent tenor which had become involved as a result of the World War. Under Mr. Seagle, the teachers of the New York School of Vocal Art form a harmonious whole when it comes to pure technical voice training.

"Mr. Seagle is generally recognized as the foremost exponent of the de Reszké system of training students, and no one will deny that the magic of de Reszké's singing was due to a well thought out plan, which he authorized only two people in this country to expound. Oscar Seagle is one of those two.

"At the head of our coaching department is Maurice Jacquet, one of the most eminent of French conductors, composers and coaches, a protégé of Jules Massenet and a man whose practical experience covers almost every European opera house of prominence, including the Paris Opéra-Comique, of which he was for many years the musical director."

Promoting Skill in Sight Reading

Speaking again of general conditions in America, Mr. Melhuish said, "There is one unfortunate situation with music in this country and that is the lack of knowledge of reading music. If learning to read music at sight was compulsory in our schools, within a few years there would be a far different attitude toward the better music, and it would not be possible to surfeit the public with 'hot-cha' and similar meaningless noises, as is now done in the majority of cases.

"To be able to read music at sight should be, in my opinion, as important as one's ability to read a book or a newspaper. If, and when, this becomes a compulsory school subject we shall not only have a greater number of music lovers in the country but a nation that is more harmonious and free from rackets and one that will produce history-making composers.

"At the New York School of Vocal Art we demand the study of solfeggio, and have at the head of this department Constance McGlinchee, winner of a medal at the Paris Conservatory of Music for her achievements in this branch of musical education.

"Nor do we overlook the fact that knowledge of acting is essential to a future singer of the stage, and we have a dramatic department in charge of Windsor P. Daggett, whose textbooks on dramatic art and public speaking are used in colleges and schools in forty-seven states of the Union.

Preparation for Public Appearances

"As can readily be seen, our aim is to give the pupils a complete education to equip them in a practical way for public appearances, and so eager are we to be of real service to American singers of talent, that we have established numerous scholarships, and, as we are a non-profit institution, chartered under the laws of the State of New York, our doors are never shut to anyone possessing real ability.

"We have been quite successful in our attempts thus far, and, while we realize that a great deal remains yet to be done, we can be proud of the results of the first two years of our existence, for we have become a veritable beehive of musical activity, and are working toward making America a real home of opera, with native singers as the mainstay, and with native composers having an opportunity to be heard and appreciated. We plan even now a closer coöperation with American musicians in general, and have the courage to envisage a real American Opera House, maintained by Americans for Americans." L.

Playing Forty-two Piano Programs On Air Demands Extensive Research

Frances Hall and Rudolph Gruen Tell How They Select Their Music

Frances Hall and Rudolph Gruen have given more than forty-two piano programs over the WEAF network since January 8. Beginning on November 11, their broadcasts have been sent out from Radio City. Many of these programs have been one composer programs—that is, made up entirely of the works of Brahms, Chopin, Debussy, Arensky or some other composer.

"In making up the miscellaneous programs," Mr. Gruen told an interviewer from the Musical Courier, "we follow this plan—each program contains at least one number that has been requested in our fan mail, one that is well known to the general public, one that appeals to serious musicians, and one that was originally written for two pianos (to avoid endless arrangements). Of late we have made it a rule to be sure to include one number that we have not previously played, so that we cannot be criticized for playing 'the same old things all the time'."

Fulfilling Complex Requirements

"It may be asked," interpolated Miss Hall, "how such a plan is possible, when our short fifteen-minute programs often contain only three compositions. The answer is that one number may in itself cover four of the points. For example, we may play a request number that we have not previously played, and it may be an original two-piano piece, and be well known."

"Needless to say," Mr. Gruen stated, "we have been able to introduce several new compositions that have never been played by any one before, for we both are constantly transcribing things. I am always at work at some original two-piano composition, and we often receive manuscripts from others, several of which we have found exceptional and have been happy to be able to present for the first time."

FRANCES HALL and RUDOLPH GRUEN

Mr. Gruen and Miss Hall have received fan mail from such distant points as Bermuda, Jacksonville, Fla., Tulsa, Okla., and Portland, Ore., as well as from Washington, D. C., Detroit, Mich., Erie, Pa., New Milford, Conn., Buffalo, N. Y., and New York City. S.

Colleges Receive Music Data from Carnegie Corporation

The Carnegie Corporation of New York has awarded sets of records, books and printed scores to twenty-three colleges in the United States and Canada as material for music study in their liberal arts courses. The assortment given to each college is made up of 824 phonograph records, ranging from early Gregorian chant to modern works, with electric phonographs and automatic record changer for their performance. The sets are valued at $2,500 apiece, and accompanying them are 251 miniature or full-size scores of the music and 129 books on musical subjects.

The list of colleges to receive this material comprises, in the United States, Bowdoin, Wheaton, Amherst, Trinity, Hamilton, Bucknell, Haverford, Sweet Briar, the University of Virginia, Agnes Scott College, Earlham College, Carleton and St. Olaf, Grinnell, Bethany, Berea, Fisk, Birmingham, University of Arizona, Occidental, and Claremont. In Canada, Acadia University, and the University of Saskatchewan.

Plan Evolved for Dunning System

Mrs. Jean Warren Carrick, international dean of the Dunning System of Improved Music Study, spent the summer in her New York office, which is located in the Virginia Ryan School of Music. Mrs. Carrick's Western office in her Portland, Ore., home is located on Mt. Tabor.

During the year Mrs. Carrick spent much time in lecturing throughout the United States and conducting normal classes in Oregon, Texas, Ohio and New York. She also supervised the convention of the National Association of Dunning Teachers in Amarillo, Tex., and several state rallies.

Mrs. Carrick and her normal faculty committees have been working on a new plan for the Dunning System. Three graded courses have been added. It now stands as a pre-school, intermediate, junior, and senior class course. Certificates and pins are given upon satisfactory completion of each division. Educational boards have been established in each state to conduct examinations and grant certificates. The senior course prepares students for entrance, either by examination or recognition, into B. M. degree courses in colleges and conservatories recognized by the National Association of Schools of Music.

Budapest Orchestra Marks Anniversary

(*Continued from page 5*)

sitions of Haydn, Brahms and Liszt took their departure. They believed these dances to be the very quintessence of Hungarian music, while Kodály, having an intimate knowledge of all musical traditions in this country, recognized their *divertimento* character. In his composition these melodies suggest the delicate and dreamy quality of fairy music, in spite of the liveliness and vigorous rhythms of the tunes. The novelty is scored for orchestra and entitled Dances from Galánta. Its workmanship is flawless, and it is one of the most original of Kodály's scores. Bartók and Kodály shared the enthusiastic applause with Dohnanyi, who brought the program of this highly successful evening to conclusion with Beethoven's first symphony.

Kleiber as Guest

The Concert Orchestra of Budapest, the other leading symphonic organization of Budapest, also had its first concert the end of October. Beethoven's E flat concerto and the ninth symphony were presented under the baton of Erich Kleiber, from the Berlin Staatsoper. Although the Budapest public has shown considerable distaste for artists meddling with politics, it refused to betray its sentiments, and Kleiber received prolonged acknowledgement of his exceedingly interesting interpretation of the Ninth, which had many really strikingly beautiful passages in it.

Toscanini the Real Hero

But the conductor who won the greatest success was Arturo Toscanini. He filled to overflowing a hall with a seating capacity of 3,000. The moment of his appearance he was given a real ovation, which obviously was aimed not only at the great artist but also at the man who has never failed to side with human and artistic freedom. This enthusiasm increased constantly as the concert wore on, for Toscanini was at his best that evening. His program included Mozart's D major symphony (K. 385), the Haydn Variations of Brahms, Beethoven's seventh symphony, and the Meistersinger overture. Each number was perfection, which is all the more admirable as he was leading the Vienna Philharmonic Orchestra which though one of the best in Europe, is not the New York orchestra with which he is familiar.

Prominent Soloists Heard

Besides orchestral concerts, there were recitals of such prominent soloists as Milstein, Horowitz and Dohnanyi—all before crowded auditoriums. This is a fact noteworthy enough, for the financial situation of the city is far from satisfactory. But, we are told, concert managing is still a good business here.

Chamlee to Make New York Recital Début

Mario Chamlee, formerly of the Metropolitan and Ravinia Opera companies, will give his first New York recital at Town Hall on December 13, presenting a program which holds five first New York performances—Mittel-alterliche Venushymne by Eugen d'Albert, and a group of songs in English including You Brought Me Flowers by Myron Jacobsen, I heard a Lady Sigh by Hardon Church, The Chudder Weaver and Baffled by Blanche Hennion Robinson. The program also offers German, Italian and French groups.

The tenor made his début at the Metropolitan Opera House in 1920 as Cavarodossi in Tosca with Scotti and Farrar. Since leaving the Metropolitan in 1928 he has spent much of his time singing in Europe.

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Amato's Twenty-fifth Anniversary Marked in Hippodrome Opera Week

Baritone Fêted with Chicago Opera Company in Rôle of Germont, Which He Sang at American Début with Metropolitan in 1908

Other Bills Include Repetitions of Standard Works

The week of performances by the Chicago Opera Company at the Hippodrome, New York, was launched on November 20 with a gala presentation of La Traviata, marking the twenty-fifth anniversary of Pasquale Amato's début in the rôle of Germont with the Metropolitan Opera Company, exactly twenty-five years previously. The veteran baritone was the object of felicitation and testimonials at this performance, in which he sang the same rôle before a capacity audience of more than 5,500. The other operas of the week included repetitions of Tannhäuser, Carmen, Faust, Rigoletto, Cavalleria Rusticana and Pagliacci, Lucia, Aida and Tosca.

A Gala Traviata

Monday night's performance of Traviata was given before a house crammed to its farthest corners, with a number of standees. The first entrance of Mr. Amato in Act II was greeted by a rising house and orchestra, with an ovation lasting several minutes. The dignity of his portrayal of Germont had something of the grand manner of a more leisurely day, and it rekindled the memories of many an old-time opera-goer and a legion of younger lyric patrons who remembered Amato's many triumphs as a co-artist of the lamented Caruso on the Metropolitan stage. The Amato voice is still serviceable today, and the singer's knowledge of the tradition of many varieties of operatic song enables him to fulfill the demands of a wide gallery of characters, from Iago and Scarpia to Kurwenal.

The large throng listened in reverent silence to Germont's scene of pleading with the wayward Violetta to renounce his son. Throughout this scene the singer was repeatedly singled out for honors, especially after his deeply felt and moving performance of Di Provenza, and at the close he enjoyed a number of solo curtain calls, as well as appearances with his co-artists, who felicitated him before the curtain.

Amato was presented with a gold medal, the address of presentation being made by Italo Falbo, of the newspaper, Il Progresso, who lauded the singer's achievements. The singer replied briefly, paying a tribute to the rôle of popular-priced opera in securing the interest of the people in this musical form. The audience included a number of friends and artistic colleagues of Mr. Amato, among whom were Geraldine Farrar, Maria Jeritza, Margaret Matzenauer, Antonio Grossardi, Italian Consul General; Charles Hackett, Leonora Corona, Dr. Renato Tasselli, John Charles Thomas, Fritzi Scheff, Hector De Frere, Irene Dunne and Dr. W. M. Mann, director of the National Zoological Park. Mr. Amato received letters of felicitation from President Roosevelt, Postmaster General Farley, Mayor-elect LaGuardia, Olive Fremstad, Giulio Gatti-Casazza, Otto H. Kahn, Paul D. Cravath, Edward Ziegler, Rosa Ponselle, Walter Damrosch and others. Mme. Marcella Sembrich, who in addition to Caruso was in the cast with Amato on the evening of November 20, 1908, in the rôle of Violetta, was unable to attend because of a cold, but sent a wreath.

The cast for Monday night's performance included Santa Biondo (Violetta), Alice Haeseler (Flora), Maria Zerboni (Anina), Franco Tafuro (Alfredo), Eugenio Prosperoni (The Doctor), Costante Sorvino (Gastone), and Luigi Molle (The Baron). Giuseppe Bamboschek conducted an animated performance in which (as was perhaps natural under the circumstances) the dramatic qualities were more outstanding than the purely musical.

Tannhäuser Repeated

Tannhäuser was sung on the evening of November 21. Repeating his October 22 success as the Landgraf, Sigurd Nilssen was applauded, his singing and stage presence being very effective. Charlotte Ryan (Elisabeth), Robert Bentley (Reinmar), Louis Dornay (Tannhäuser) and Thomas Georgi (Walther) were associated in principal parts. The Bitterolf was Carl Schlegel, Michael Zetkin was the King, Edgar Laughlin, Wolfram, and Jeanne Von Drooge, the Shepherd. Dreda Aves, who was to sing the rôle of Venus, was ill, and it was impossible to secure a substitute on short notice. Therefore the Venusberg scene was cut and one of the dancers posed as Venus. Harry Ladek conducted.

Carmen

Carmen was repeated again on Wednesday evening, the cast presenting Bruna Castagna in the title rôle and Elvira Helal (Micaela), Alice Haeseler (Frasquita), Alice Homer (Mercedes), Giuseppe Radaelli (Don José), Ettore Nava (Escamillo), Luigi Molle (Dancaire), Costante Sorvino (Remandado), Nino Ruisi (Zuniga) and Eugenio Ruffo (Morales). The conductor was Alberto Baccolini.

Faust

Faust, substituted for Tristan and Isolde on Thursday, got off to a bad start with Arnoldo Georgewski in the title rôle. He withdrew owing to illness after Act I, Lawrence Power replacing him. Power's high C, clear and sweet, was a feature of Act II, supplemented by a musical Marguerite in the person of Lucy Monroe. The garden scene went expressively for the four participants, Marie Powers being a comely Siebel and Nino Ruisi a resonant if somewhat mild Mephistopheles. Giuseppe Interrante (Valentin) and Luigi Molle (Wagner) completed the cast. Giuseppe Bamboschek conducted.

Double Bill

A good-sized audience listened to the operatic twins—Cavalleria Rusticana and Pagliacci—on Saturday afternoon. The cast for the Mascagni opera follows: Giuseppina Paterno (Santuzza), Dorothy Bacon (Lola), Giuseppe Radaelli (Turiddu), Carl Formes (Alfio) and Alice Haeseler (Mama Lucia) with Miguel Sandoval conductor. The performance was fair.

More enjoyed was Pagliacci, with Madeleine Keltie as Nedda, Giuseppe Radaelli, Canio, and Ettore Nava, Tonio. The spirited performance was well sung and acted by the three principals, for whom there was much applause during the opera.

Lucia

Virginia Le Rae's popularity was again proved by a crowded house at Saturday night's performance of Lucia. The coloratura's singing is spontaneous and she is effective in her lyric work as well as in her *brazura* passages. Audiences await her display of unusual heights of tone, and when those moments arrive there is always a stampede of applause. Lawrence Power, as Edgardo, proved himself an artist of authority with an excellent vocal command. Claudio Frigerio's Lord Ashton was convincing, and he sang freely and well.

Completing the cast were Pietro d'Andria as Raymond, Luigi de Cesare as Norman, Alice Haeseler as Alice and Costante Sorvino as Lord Bucklaw. Baccolini conducted.

Aida

Since Caterina Jarboro joined its ranks the Chicago Opera Company has been giving a proportionately larger number of performances of Verdi's Aida, which was the bill for this Sunday's matinee. Miss Jarboro was in excellent voice and scored numerous curtain calls after each act. Her success has not changed her simple charm in acknowledging the enthusiasm of her audience. Bruno Castagna was an impressive Amneris; Giuseppe Radaelli, Rhadames; Nino Ruisi, Ramfis; Ettore Nava, Amonasro; Eugenio Prosperoni, The King; Costante Sorvino, a messenger; Alice Haeseler, a Priestess. Albert Baccolini conducted.

Tosca

In the evening Puccini's Tosca was given, the principals being Madeleine Keltie, Franco Tafuro, Pasquale Amato and Nino Ruisi. Honors of the performance went to Miss Keltie for poignant acting and clear-toned and expressive singing, and to Mr. Amato for his expert dramatization of Scarpia and the taste and excellence of his vocal delineations. The conductor was Giuseppe Bamboschek.

Rethberg Here on SS. Conte di Savoia

Elisabeth Rethberg, soprano of the Metropolitan Opera, returned to New York on November 23 by the SS. Conte di Savoia. Before opening her thirteenth season at the Metropolitan, Mme. Rethberg will make a concert tour, beginning in Texas. While abroad she appeared in Vienna, Prague, Berlin, Dresden, The Hague, Amsterdam and Switzerland.

Aborn Leaves Estate to Widow

The will of Milton Aborn, producer of light operas, who died on November 12, leaves his entire estate to his widow, Mrs. Marjorie P. Aborn. No executors were appointed. An estimate of the assets has not been issued.

SURYA SENA

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PRESS EXCERPTS

London—Daily Telegraph—Dec. 16, 1932.

"Those who have not heard Surya Sena sing the songs of the gorgeous East have missed an experience. He is a genius, who first of all tells one in the most exquisite English the burden of his song, and then interprets it with all the enormous subtlety of Hindu art."

Vienna Herald—April 7, 1933.

"Surya Sena not only sings but lives his songs. He not only dances but is the character he portrays. He not only interprets but identifies himself with the substance of fundamental music, rhythm, poetry and colour. His gorgeous costumes and those of Nelun Devi are an integral part of the pictures they paint in each individual song. The ritual of gestures, finely accentuated and beautifully nuanced, was born with this artist and his wife."

IMPERIAL CONCERT AGENCY

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Concerts in Chicago

(*Continued from page* 11)

Again the musical world may enjoy works for double pianos as presented by virtuosos with such unity of thought that their ensemble work is perfect in every respect.

DeLamarter opened the program with a lucid reading of the Handel concerto for string orchestra in D minor. The work was given a masterful reading, and so pleased was the audience that it recalled the conductor to the stage many times. DeLamarter then motioned his men to rise and acknowledge with him the vociferous applause.

The Borodin symphony in B minor was also brilliantly conducted. In the Borodin symphony he revealed himself a stylist of the first order. Refinement is conspicuous in DeLamarter's musical make-up. Always punctiliously correct, yet his interpretations have the stamp of originality and he never deviates from his formula of following the wish of the composer he so well interprets. A composer of merit in his own right, in the many years he has been connected with the Chicago Symphony Orchestra DeLamarter has shone brilliantly whenever called to the conductor's desk. Rene Devries.

Rome Prize in Musical Composition Offered

The American Academy in Rome has announced its fourteenth annual competition for a fellowship in musical composition. This year the Walter Damrosch Fellowship is to be awarded. Candidates must file application with the executive secretary of the American Academy not later than February 1, and not later than March 1 must file two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello, and piano, or for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is $1,250 a year for two years with an additional allowance of $300 for transportation to and from Rome. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year, for visiting the important musical centres and making personal contacts with leading composers of Europe. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the Academy.

For circular of information and application blank, address Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

Rudolph Reuter at Oklahoma Convention

Rudolph Reuter was engaged to appear at the convention of the Oklahoma Music Teachers' Association on December 1 and 2 in Tulsa, when he was to conduct a forum, make an address, give a number of master class sessions and play a concert. In a Chicago recital on November 27, Mr. Reuter was assisted by Amy Neill, violinist, in a Beethoven sonata. December 5 will mark his second appearance of the season for the Civic Concert Service in a recital at Elgin, Ill.

American Music Programmed in Vienna

Vienna.—A program of American works was given here on November 11 under the auspices of the Viennese section of the International Society for Contemporary Music. Composers whose works were performed were Frederic Jacobi, Roger Sessions, Mark Brunswick, Ernest Bloch, Israel Citkowitz and Aaron Copland. Mr. Brunswick and Mr. Jacobi were represented on the program by two numbers each, those by the latter being his organ toccata and a string quartet based on American Indian themes. J.

Haubiel Lectures

On November 13 Charles Haubiel started a series of lecture-recitals in Westport, Conn., at the home of Mrs. Stuart Ralph. His talk on this occasion dealt with the development of music from the sixth century to the present day. As a result of this appearance, an additional series of lectures has been planned for New Canaan, Conn.

Harriet Cohen Arrives

Harriet Cohen, English pianist, was among the passengers of the SS. Mauretania, which arrived in New York on November 21.

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ITINERARY

Oct.	23	Baltimore, Md.
	24	Richmond, Va.
	25	Hampton, Va.
	26	Chapel Hill, N. C.
	29	Boston, Mass. (2)
Nov.	1	Worcester, Mass.
	2	New Bedford, Mass.
	3	Hartford, Conn.
	5	Lowell, Mass.
	5	Andover, Mass.
	8	South Hadley, Mass.
	9	Greenfield, Mass.
	10	Boston, Mass.
	11	Boston, Mass.
	12	Worcester, Mass.
	12	Boston, Mass.
	13	Mt. Vernon, N. Y.
	14	(Br'dc'st) New York, N. Y.
	15	Poughkeepsie, N. Y.
	16	Utica, N. Y.
	17	Rochester, N. Y.
	20	Kent, Ohio
	21	Columbus, Ohio (2)
	22	Detroit, Mich.
	22	Ann Arbor, Mich.
	23	Mt. Pleasant, Mich.
	24	East Lansing, Mich.
	25	Midland, Mich.
	26	Chicago, Ill.
	27	Bloomington, Ill.
	28	Cleveland, Ohio
	29	Indianapolis, Ind.
Dec.	1	Madison, Wisc.
	2	Milwaukee, Wisc.
	3	Janesville, Wisc.
	4	Bloomington, Ind.
	5	Cincinnati, Ohio
	6	Dayton, Ohio
	7	Louisville, Ky.
	8	Pittsburgh, Pa.
	11	Huntingdon, Pa.
	12	Buffalo, N. Y.
	13	Reading, Pa.
	15	Haverford, Pa.
	16	Villanova, Pa.
	17	Princeton, N. J.
	18	Philadelphia, Pa.
	19	Brooklyn, N. Y.
	20	New York, N. Y.
	26	New York, N. Y.
	27	New York, N. Y.
Jan.	2	Akron, Ohio
	3	St. Louis, Mo.
	4	Lincoln, Nebr.
	6	Omaha, Nebr. (Pending)
	9	Dallas, Tex.
	10	Houston, Tex.
	11	San Antonio, Tex.
	13	Tucson, Ariz.
	15	Phoenix, Arix. (Pending)
	16	Los Angeles, Calif.
	17	Claremont, Calif. (Pending)
	18	San Diego, Calif. (Pending)
	19	Pasadena (2), Calif.
	20	Los Angeles, Calif.
	21	Visalia, Calif.
	22	Fresno, Calif. (Pending)
	23	San Francisco, Calif.
	25	Oakland, Calif.
	26	Chico, Calif. (Pending)
	28	San Francisco, Calif.
	29	Portland, Ore.
	30	Seattle, Wash.
Feb.	3	Denver, Colo. (Pending)
	6	Wichita, Kans.
	8	Denton, Tex.
	12	Nashville, Tenn.
	13	Columbus, Miss.
	15	Birmingham, Ala.
	18	Washington, D. C.
	19	Chambersburg, Md.
	20	Indiana, Pa.

"Nightingales Loosed in the Theatre"

—BALTIMORE SUN

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LEONARD LIEBLING ..... Editor-in-Chief

HORACE JOHNSON
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BERLIN, GERMANY—FRANK PATTERSON, Xantenerstr. 1, Berlin W. 15. Telephone, J 2 Oliva 450.

PARIS, FRANCE—IRVING SCHWERKE, 8 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—GEORG KUGEL, I Bösendorferstrasse 12, Telephone U 44-0-22.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

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NEW YORK DECEMBER 2, 1933 No. 2799

Add similes: As cold as a musical manager when he is offered the services of a tremendously talented but totally unknown tonal performer.

—o—

As predicted last summer by the Musical Courier, when several of the major symphony orchestras were rumored to be on the point of abandonment for 1933-34, not one of them has ceased its public appearances, and for that boon our music-lovers all over the country should offer up devoted thanks.

—o—

American recognition of Russia should open up wider opportunities there for our eminent American operatic and concert performers. Contrary to general knowledge in this country—although the Musical Courier frequently pointed out the fact—the music life of Russia has been flourishing actively for the past decade, in spite of the political and economic troubles of the Soviet Republic.

—o—

On the Trail of the Crooner

The ardent gentlemen who disturb the evening airs (and for that matter also those of the early dawn and late afternoon) with insinuating love ditties, sobbed, sighed and sibilated in a curious *mezza-voce*, had better beware. The clubwomen of America, far from succumbing to their succulent balderdash, are up in arms against such nonsense. And when the women of this continent take a determined stand against anything—be it masculine prerogatives in voting or styles that disguise the feminine form—something is pretty certain to be done about it.

The seventeenth biennial convention of the National Council of Women, held on November 23 and 24 in New York City, heard a stirring denunciation of radio crooning, delivered by Mrs. Elmer J. Ottaway, of Port Huron, Mich., music chairman of the organization. Mrs. Ottaway, past president of the National Federation of Music Clubs, asked the gathering of 150 women, representing thirty-one organizations with a reported membership of 5,000,000, to aid in launching a campaign by which the broadcasting stations of the country should be apprised of the stand which the distaff side has taken on this question. Thoroughly practical is the method devised by the clubwomen to make their influence felt. It is nothing less than a demonstration by means of letters written to program sponsors, that they desire "artistic and instructive programs," and that they constitute the more cultured audience which represents the majority of the buying public, rather than those "minors, maids and morons whose missives crowd the fan mail."

"We agree that we do not like crooning, sentimental slush in vulgar songs," declared Mrs. Ottaway. "We do like the thrilling symphonic broadcasts of the world's leading orchestras, the addresses of the President of the United States, news, banquets and other functions featuring world leaders, American artists and programs, news of women, educational music programs."

Mrs. Ottaway also urged the mobilization of opinion against the omission of cultural and avocational subjects from school and college curricula in this period of educational budget curtailment.

"There is no place for youth in industry," she pointed out. "Schools must remain open and must offer subjects such as music which will fill leisure with satisfying occupation."

A plan will be presented through which the council hopes to mobilize hundreds of thousands of clubwomen behind a social program "designed to insure maximum opportunity for all."

These are objectives laudable in the highest degree. We can well do without a large amount of the sob stuff and blatant commercialism which daily invades the privacy of American homes through the ether. And, just as certainly, a way must be found to attack the problem from another angle—that of creating the right sort of tastes for artistic fare on the part of the public. A program of publicity and education is the best key to these desirable results, and it is hereby urged that all who have the interest of better musical conditions in the country emulate the valiant members of the National Council of Women and throw their influence into the scales against the commercialism which would rob the young of the country of their birthright, sold for a mess of highly meretricious pottage.

—o—

The Delights of Discovery

To few is it given to play the rôle of Columbus. History, musical and otherwise, is peppered with instances when the Right People precisely failed to realize the promise of some daring upstart. In fact, most contemporaries did not see the considerable benefits of the first trans-Atlantic crossing.

It may be objected that nearly all the great were recognized in their day, and that, indeed, many persons go out of their way to be the first to acclaim something or other, just because it is fashionable to be several leaps ahead of the procession. (With the latter, it is curious to note how soon their ardor cools. Milton's "tomorrow to fresh fields and pastures new" might be the watchword.) But to find a pearl amid the rubbish is the rarest attribute.

A particularly prevalent form of discovery is that to which more or less eminent musical persons are prone. Perhaps because they are gifted with too tender hearts, some of the great ones of this earth show an all-too-human predilection for unearthing a protégé in every town. It must have been either a sympathetic musical soul or an astute personal relations counsel that first invented the system whereby a cantatrice penetrating into virgin territory first captured the hearts of all the townsfolk by finding a genius of the purest water in their midst. To be sure, many a deserving student has been found by this means, including a number who, by diligent efforts and the benefit of expert teaching, came to fill an important niche in the musical field. Such enthusiasms are fully justified, and in any case, a warm, impulsive soul is far more lovable than one concerned only with the egocentric fascinations of his own genius.

It may be a hard awakening for the prodigy who later finds that the ardors of his kindly mentor were unjustified by facts. Who can say whether a day of glory is not better than perpetual obscurity? Only it is well for the young celebrity of a day not to lose his head. Handsome words from the eminent have never yet made a career; nor have local press notices penned by an enthusiastic but misguided hand. The way of art—is there any novelty in reiterating the bromide?—is long.

If the goal which beckons the aspirant is that of glittering fame and unlimited financial rewards alone, without taking into consideration the necessary hard toil and humble apprenticeship to an art, he had better turn his back at once on the delusive mirage. Today even the celebrated have to work hard for their emoluments. And sometimes there is more real service to be done for the cause of music in one's home town than in capitals on the other side of the world.

The Bugaboo of Spare Time

A good many excellent folk are now exercised by the problem of what the general run of mortals are going to do with their new-found leisure. It is to be noticed that this solicitude is usually felt for others exclusively. No one ever seems to worry about what they themselves shall do with a spare hour or two. Nevertheless, there is something to be said for the apparent predicament of finding one's self with time hanging heavy on one's hands. If Americans are deprived of the opportunity to spend all their waking hours making money, are they not in a dilemma?

Most Europeans have never found this matter irksome; but the average citizen across the sea is satisfied much more easily so far as his list of "necessities" is concerned. Moreover, he has usually made the employment of leisure a fine art.

Granted that nervous energy is present and must be released—that the habit has been firmly established of making every moment "count"—why not organize agencies specifically for the purpose of avoiding an idle hour? The Parent-Teacher Association of the Lincoln School, Teachers College, Columbia University (New York), has had a catalogue compiled by its editorial board, which lists the resources of the metropolis for the profitable use of time.

And is the musical art among those things which this group deems worthy activity? Most decidedly. Among the features of New York City are such eminent musical institutions as the Philharmonic-Symphony Orchestra, the Metropolitan Opera Association, the New York and National orchestras, the Schola Cantorum, the Dessoff Choirs, the Oratorio Society, the Chicago Opera series at the Hippodrome, and countless other choral and chamber music activities, as well as the richest recital roster to be had in any city of the New World. Not least are numerous organizations which dispense music free to the listener, among them being the Metropolitan Museum orchestral concerts given during January and March, the New York Civic Orchestra, the Goldman Band concerts during the summer.

Certainly there is no lack of opportunity to spend one's spare time in the rich artistic aura of great music. If one's financial resources are limited, there are agencies, such as the Students' Concert Ticket Bureau, where seats may be had at reduced rates; there are minimum priced recital and chamber music series, such as the People's Symphony Concerts at the Washington Irving High School. For those who would study music there are a vast number of expert private teachers in every field of music, and excellent schools, eminent among which is the notable Juilliard School of Music, which annually awards fellowships to deserving advanced pupils. Finally, for those who cannot afford to pay for high-priced music instruction, a beneficent service is maintained by the music school settlements, which give expert teaching to qualified pupils at strictly nominal fees.

One would not suppose that there is a problem to employing leisure worthily in New York City, or in the other chief music centres of the country, provided there is the will to do so. But for those who may be in doubt as to the possibilities, the New York Adult Education Council maintains an excellent free service, furnishing up-to-date information on adult recreational and educational opportunities.

—o—

Legal Charms of Euterpe

The Sabbath Day ban on music has been lifted at last in Pennsylvania and the good people of this Quaker State now have the opportunity of succumbing to Euterpe without breaking the law.

"Programs must be approved by the chief of the division of music education in the department. Violations of the law, including addition of entertainment other than musical, is made a criminal offense punishable by fine or imprisonment, or both."

It is supposed from the above statement that if any singer so much as talks to the audience at any Sunday concert in Pennsylvania, he or she will be thrown in jail. And what if the name of an encore or a change of program is announced? Will the man or woman so speaking be fined ten dollars and put on bread and water for three days? This dictum will certainly work grave hardships on the presidents of women's organizations who like to tell their feminine foregatherings how happy they are "to have the privilege of greeting. . . ."

Be warned, good people of the Keystone State, do not lift your voices except in song. Do not dance to any Chopin waltz. Do not cry *bravo* when excited by the tonal charms of your entertainer. Heavy penalties hang over your head.

VARIATIONS

By Leonard Liebling

Sigmund Spaeth has written several books, but none better than his just published The Art of Enjoying Music.

The question that will at once arise in your mind is forestalled by the author in his Preface, whose second paragraph says: "People will ask why another book on music is needed, when there are so many already. The answer to that is that there does not seem to be any book that tries briefly to cover the whole subject of music in such a way that the totally inexperienced listener can immediately understand it."

Spaeth, whose lectures and radio appearances as the Tune Detective, have won wide recognition, lays down no arbitrary rules in his new book, but aims to make it a helpful guide which shall enable non-professionals to draw more and better ordered reactions during and after listening to music. It is the justifiable contention of Spaeth that many concert-goers "dream through a concert with vague sensations of pleasure, largely influenced by the sensuous beauty of what they are hearing, but with little real grasp of what is going on." For such persons, our author says, music acts "as a mild stimulant at most, or perhaps an opiate."

The temptation to quote more of the Preface shall be resisted, for its six pages contain matter so useful and so well put that it should be read and digested as a whole.

Throughout the book the language is plain, direct, and technical only when unavoidably necessary. Time, Rhythm, Harmony, Form, Polyphony, are explained more quickly, succinctly and clearly than in any other pages I have read on those subjects.

The Symphony, Sonata, Lied, Oratorio, Opera, Solo and Chamber Music, all come in for lucid review and explanation. Many examples in musical notation enhance interest for those able to read them.

A chapter on Transposition shows at a glance how and why certain orchestral instruments transpose their music. To end the book, there are a biographical list of composers, a glossary of common musical terms, and a series of questions (for classroom use) based on the material in the Spaeth volume.

Its 450 pages well repay the absorbed attention of those who, without the drudgery of years of methodical and often dry instruction, would like to make their enjoyment of music more than the act of seeking for pretty sound and remaining unresponsive when it is not immediately in evidence.

The Spaeth book is published by the McGraw-Hill Book Co., New York and London.

* * *

Using The Art of Enjoying Music, parents could do a course of home teaching for the younger generation, and listen with them at concerts and over the radio. As Sir Hugh P. Allen wrote in his Introduction to Percy A. Scholes' booklet, Musical Appreciation in Schools:

It would probably be reasonable to say that one of the chief difficulties of the teacher of music is the fact that the children who are being taught music on right lines hear as a rule much more music of a doubtful kind than of a definitely good kind. It is very obvious that children who live in surroundings where they hear their mother tongue mispronounced and misconstructed have infinitely more difficulty in absorbing the refinements of language and the delights of good pronunciation which they may enjoy in their school-time. This fight for light in the midst of so much darkness is the real difficulty music teachers have to face. They penetrate one ear with the truth of their doctrines at the same time as the other ear is assailed with every kind of harmful sound—at home, in the streets, in the theatres, and in the churches.

The hope of improving this state of things seems to lie not so much in active hostility to undesirable music as in the development of the faculties of appreciation. Let children learn to love what is beautiful in music and to realize the sources of pleasure comprehended in its pursuit. If the faculty of appreciation is strengthened, and the necessity for its operation realized, a new generation of children will grow up armed with the best of all weapons to withstand the insidious attractions of music which is vulgar, plausible, quasi-rhythmically-attractive, shallow, meaningless, and utterly without reason for its existence, except to resound in heads empty of brains, and ears deaf to anything but the lower pulses of a degraded taste.

To cultivate this power of appreciation the training must be begun as early as possible and must be carried out on lines the simplest and broadest. The methods must be alive—as they will only thus become operative. They must not be such as will seem to make music a thing divorced from other subjects, but such as will make it appear what it is, an integral part of the lives of all of us. The musical instinct is all but universal (in some form or other), and it is only because the guidance in the right direction was not forthcoming in earlier days that it so often has gone astray on a line of least resistance. Good music, properly pursued, often demands thought; bad music requires none. If children are taught the processes of musical thinking they will find not only a great pleasure, but a continually increasing facility in understanding the thoughts underlying music—exactly as with the greater experience of a language, the facility of conversation and the anticipation of thought is enormously increased.

* * *

Schönberg gave a talk last week at the New School for Social Research, and made some pregnant observations:

"If new music means saying something that has not been said before, it is not different than all other artistic creation, which also, means saying something that has not been said before."

"Progress in music follows a biological development, rather than the direction charted for it by the historians."

"Artists do their work despite the lamentations of amateur historians."

"The more I investigate the works of Bach, the more incomprehensible their creation in that period, seems to me."

"Bach advanced beyond the Dutch contrapuntalists by using the entire twelve tones of the chromatic scale, not merely seven."

"The counterpoint of Handel is as artless and simple as a slice of bread, in contrast to that of Bach."

"Bach evolved the principle of development by variation, which became the basis of the music of Haydn, Mozart, Beethoven, and their lineal successors."

"If I am not mistaken, the combat against romanticism is already without an object. A transoceanic flight or a polar expedition now serves to stir the imagination of the world in place of the events that formerly did."

"I have no public. The applause I received at the beginning of my career, was for me, not for my works. . . . The musical public, in general, is intimidated by the opinions of its leaders, who admit that they do not understand me."

"A conductor admitted to me that he does not understand my Kammer Symphonie, much as he would like to. I had been listening to this man conduct classical music which he didn't understand, all my life. What I couldn't make out was why he should want to do me the honor of understanding my music."

"Some persons who told me that they do like my music are a chauffeur who saw my name on some luggage; an elevator operator in a Frankfurt hotel; a tailor; a valet in another hotel. . . . Therefore I really do not know whether I have a public or not."

"In Italy, where Pierrot Lunaire was hissed, the head of a noted conservatory cried out for 'one pure triad.' Apparently this man could not get enough pure triads in the conservatory. So he had to go to Pierrot Lunaire to supply that lack. And was I to blame?"

Schönberg also sent plenty of satiric bolts at the "experts" who have been criticizing him through the years. Some of them sat in the audience while the composer spoke, but looked uncrushed after the end of his address, which was in English. He received warm applause from the genuine New Researchers, and those who consider themselves such.

* * *

From the Musical Courier files come these programs, requested by Geraldine Farrar, of the two concerts at which Richard Strauss conducted in the Wanamaker Auditorium, April 16 and 18, 1904.

POST-EASTER
INVITATION CONCERT
Special Engagement of
DR. RICHARD STRAUSS
and
MME. STRAUSS-DE AHNA
and the
Wetzler Symphony Orchestra
of one hundred musicians
Hermann Hans Wetzler
Conductor

Program
Saturday evening, April 16th, 1904
A Quarter After Eight

1. "Don Juan," Tone Poem.....Richard Strauss
Conducted by the composer
2. Songs: "Wiegenlied".....Richard Strauss
"Muttertändelei".....Richard Strauss
Mme. Strauss-De Ahna
3. Overture: "Leonora," No. III.....Beethoven
Conductor, H. H. Wetzler
4. Songs: "Rosenband".....Richard Strauss
"Morgen".....Richard Strauss
"Cäcelie".....Richard Strauss
Mme. Strauss-De Ahna
5. "Till Eulenspiegel".....Richard Strauss
Conducted by the composer

SECOND CONCERT
Monday Evening, April 18th, 1904
A Quarter After Eight

Program
1. Love Scene from "Feuersnoth".....Richard Strauss
Conducted by the composer
2. Songs: "Wiegenlied".....Richard Strauss
"Muttertändelei".....Richard Strauss
Mme. Strauss-De Ahna
3. Romances .....Beethoven
Leopold Lichtenberg, violinist
4. Prelude, "Meistersinger".....Wagner
Hermann Hans Wetzler, conductor
5. Songs: "Rosenband".....Richard Strauss
"Morgen".....Richard Strauss
"Cäcelie".....Richard Strauss
Mme. Strauss-De Ahna
6. Tod und Verklärung.....Richard Strauss
Conducted by the composer

* * *

It is V. B. who says that when pianists play a lot of wrong notes in transcriptions of the Strauss Künstlerleben waltz, its title should be changed to "Künstlerneben."

* * *

The Emil Hertzka Prize for 1934 is to be restricted to compositions for small or medium-sized orchestra and not to exceed twenty minutes in performance. Other conditions are:

I. The work submitted must not have appeared in print, been publicly performed, or awarded a prize in any other competition.

II. Manuscripts to be submitted before February 15, 1934, to Dr. Gustav Scheu, Opernring 3, Vienna I, Austria. The composer must affix a motto to his work, and also write it on a sealed envelope containing his name and address.

III. Manuscripts will be returned only if postage is enclosed.

IV. The sender must take all risks of loss, damage, or destruction, regarding his manuscripts, and should retain a copy of his material.

V. The decision of the judges will be made known on May 9, 1934 (the anniversary of the death of Emil Hertzka, donor of the prize) unless a delay is deemed necessary.

VI. Announcement of the winner will be made in the Viennese daily papers and musical journals.

VII. The decision of the judges is final, and not subject to legal redress.

VIII. The prize is 1,500 Austrian Schillings, but may be divided, at the discretion of the judges.

IX. The judges are Alban Berg, Oswald Kabasta, Ernst Krenek, Franz Schmidt, Anton Webern, Egon Wellesz.

* * *

From Mr. McC. S., Cincinnati, O.: "She was a small town girl, gaining recognition as a pianist. Home for the summer, she attended an evening social affair. The guests were looking forward to 'hearing her play.' Thinking that the left-hand arrangement of the Andante finale from Lucia might please them, she was almost through the first theme when one of the men interrupted with: 'Well, we're waiting!' She didn't stop to explain—just crashed in with the right hand and gave them a rousing time."

* * *

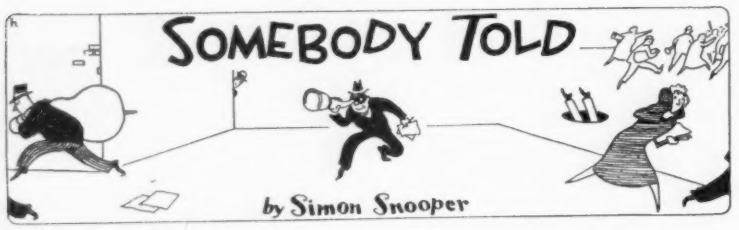
Henry Cowell does a remarkably good job in connection with the concerts of modern music at the New School for Social Research. He is in a sense the white hope of young composers who follow unconventional lines in their music, and if it were not for Cowell, many of them would remain among the legions of the unproduced. In addition to bringing such musicians to hearing, Cowell also acts as commentator at the concerts, and his remarks invariably are not only instructive but also terse, pithy, and often flavored with helpful humor. Strangest thing of all, Cowell represents a *rara avis* in the composing ranks, for his own works are practically never heard on the programs which he arranges.

* * *

At the Hippodrome last week, the Chicago Opera Company gave a performance of Tannhäuser in which there was no Venus, owing to the sudden illness of a soprano. However, there must have been gossips at the Wartburg, for Elisabeth got offended just the same.

* * *

At a benefit concert on December 15, the Bach double concerto for two violins, will be played by Toscha Seidel and Prof. Albert Einstein. Of course the composition is in a relative minor key.



Impersonations are always flattering, my children. Imagine, therefore, my egotistic swellings when I discover that not only is the quaint verbiage perpetrated by Carleton Smith in Music News growing more like my sarcastic paeans issue by issue, but now that sweetly delightful and ubiquitous character F. W. of the Musical Leader is trying to emulate me.

In the November 16 pamphlet F. W. appeared carrying lilies. The howling sketch was timorously entitled Speaking Out, with the subjoinder, Buzz! Buzz!! Buzz!!! And my, what startling little titbits were chewed over. Without, of course, my magnificent finesse, F. W. ran riotously over big bad wolves, naughty bad men, pretty little girls and Mae West. Please, F. W., my suggestion for a title to your weekly pink tea-party should be For Crying Out Loud and subtitled, Mew! Mew!! Mew!!!

* * *

Leonora Corona had a mob at a swanky *soirée* Sunday before last. Frankie Bishop played pieces on the piano and Leonora sang once or twice. The guests ate and drank so much that I had to crawl out from under the table and leave because I got too crowded. At first every time I lifted up the tablecloth to peek out, I saw Frank Gray. I got scared and retreated. Please forgive me, Leonora, I know there were just heaps of celebrities at your party—but, really, Mr. Gray petrifies me. He's so forceful, if you know what I mean.

* * *

Well, now, what do you think of this, my honeys? I spied it in the New York American on November 20 and I here display it. I'm so flustered, I can't think of a proper comment:

"Ignace Paderewski's apathy toward the mike is based on a similar and equally silly notion—and swank. There is no ritzier joint in the world than the broadcasting headquarters in London. Solemn-faced flunkies make the King's own family seem humble. On Paderewski's first and only broadcast, he was shunted into a studio alone, played a concerto, and then was left to his own devices in finding his way out. It was this slight, and not a matter of money, that soured him on broadcasting.

* * *

Overheard in an apartment house lobby:

Doorman: "Who's that?"

Elevator Boy: "Her? She's that singer."

Doorman: "What singer?"

Elevator Boy: "The one that yowls in 10-B."

Doorman: "Does she work at it?"

Elevator Boy: "I'll tell the world. Eight hours a day up and down, down and up. Just like a dog what's chained up."

Doorman: "Oh, yeah? But what I mean is, does she get on the air or something?"

Elevator Boy: "On the air? Somebody ought to give her the air."

Doorman: "Has she got sugar?"

Elevator Boy: "*And* some. Boy, the parties they throw are nobody's business."

Doorman: "Yeah, I remember. She come in one night with a couple-a high-hat horses."

Elevator Boy: "That was Thursday. She sang with that opera troupe down at the Hippodrome that night."

Doorman: "Was she any good?"

Elevator Boy: "I wasn't there, you mug. Yow know that. But one of the guys told her she was swell in the car when I took 'em up."

Doorman: "Well, what d'you tink? Was she o. k.?"

Elevator Boy: "The Mirror said she was lousy. And I believe it, too. Listen, big boy, if you want an earful, go on up and lissen to her yell."

* * *

Can you believe it? I can't. Grena Bennett has had a birthday. Somehow I've never attached dates to Grena, and I'm not able to picture her blowing out candles. She's so incandescent. Yet, I heard from an unreliable source that honest to goodness she celebrated another æon on November 22. And just to please her, the New York American office presented her with a diamond surrounded empty evening without any concerts to cover. They told me she said it was the nicest gift she ever received.

* * *

If Bruno Walter keeps changing his Philharmonic Orchestra at the last moment, let's hope he doesn't get too excited and amend his monniker to Bruno Alter.

* * *

I'm so poetic today, my children. I just can't help my rhythmic beats. Out they come, and here they are, introduced quite blushingly:

PERFORM NOTE

Clash the cymbals! Smite the drum!
Let sweet critics stare and swoon,
Through the world the tidings hum:
The modernists have took to tune.

VERSATILITY NOTE

I like Ed MacDowell
And even Henry Cowell.

ANTIPATHY NOTE

And that there fellow Tcherepnin
Who leaves nothing out, puts nothing in.

* * *

Well, well, who did I see at the Green Bay Tree but Nikolai Sokoloff and Estelle Liebling. No, my loves, not together. By the way, that play is the Bay Berries. Plenty of Bay Rum on the stage, and all that.

* * *

Two more celebrities by proxy have journeyed to town. Leopold, Jr., son of Godowsky, and his *Frau*, sister of Gershwin.

* * *

Whether or not any of the people of this disgusting sheet for which I write are responsible, I do not know, but at any rate on page twenty-two of the issue of November 25 there is a paragraph in which the University Glee Club in Ann Arbor, Mich., is referred to as the "University Glue Club." Can it be that this organization is stuck on me so?

* * *

Speaking of misprints, here's a laugh. Presents President with Plague was the head on an article in the New York Times of recent date, that contained the information that "The Rev. E. F. Eilert headed a committee which presented President Roosevelt with a plaque of Martin Luther. Perhaps the diet of worms, with which Luther had considerable to do, was responsible for the "Plague." And can you imagine E. F. being sanctimonious?

"No, Mr. Schmaltz; I couldn't let Gus over to play pinochle. He's gotta listen to Toscanini."

Foreign News in Brief

American Artists in Italy

MILAN.—The young American composer-conductor Werner Janssen, has recently returned to Italy from Finland, where he visited Sibelius, following a stay in Stockholm. The American tenor Franco Foresta-Hayek, who has been singing throughout Italy with signal success, has now essayed the movies. He recently did a scene in Venice for an English film, the Adventures of Jack and Jimmy, with such fortune that the producers (Windsor Film Co.) reengaged him for another film, A Night in Venice, to be made in London. Giuseppe Bentonelli (John Benton), another successful American tenor on Italian operatic rosters, is touring with an Italian troupe in Holland. R. H.

English Chamber Music Amateurs Organize

LONDON.—The Chamber Music Association, a new organization designed to link together all players of chamber music in Great Britain, has been founded here through the generosity of W. W. Cobbett. It is the outcome of the success of the Bangor Summer School of Chamber Music Players. The new association proposes to found new clubs in places where amateur musicians are unorganized; to create a central lending library of music; and to establish a system by which professional coaches shall pay periodical visits to the branches. The organization is in the hands of the British Federation of Musical Competition Festivals. C. S.

Milan Season Opened by Schipa

MILAN.—Vincenzo Bellezza has inaugurated the Italian Broadcasting Corporation's autumn opera season at the Teatro Argentina of Rome, with La Fanciulla del West, Iva Pacetti singing the name part. The Milan concert season was opened in the large hall of the Odeon by Tito Schipa, under the auspices of the Società Amici della Musica. The tenor's program, much applauded, included his recently composed Neapolitan song, Serenata Mattutina. He also sang at Florence, amid acclamations, at the Teatro Comunale (formerly Politeama). R. H.

Opera House for South Africa

LONDON.—According to the Music Lover, plans were announced in Johannesburg for the erection of a modern opera house suitable for the production of operas on the elaborate scale required for the staging of lyric works in European and American capitals. During recent months there have arrived in South Africa eminent musicians who have been forced to leave their positions in Germany on account of Nazi persecution, and it is expected that Germany's loss will be South Africa's gain. C. S.

Respighi's Triptych in Finland

HELSINGFORS.—Respighi has come to Finland, to conduct his Maria Egiziaca at the Helsinki Opera (Helsingfors). The best artists of the Finnish lyric theatre were cast in the triptych and the work was enthusiastically received. Armas Järnefelt is artistic director of the Helsinki Opera. R. P.

Frida Leider Honored

COPENHAGEN.—Frida Leider, having sung Isolde with much success as a guest of the Royal Opera here, was awarded the Danish medal for arts and sciences, by King Christian. W.

From Our Readers

Appreciation

San Juan, Puerto Rico.

To the Musical Courier:

For years I have been a constant reader of your very interesting magazine. I have always enjoyed its important comments, and the Musical Courier deserves special felicitations for its usefulness and the effective and distinguished service rendered to musicians and music-lovers.

Very truly yours,
COUNT ANDRE DE GASPARIN.

OBITUARY

Perley Dunn Aldrich

PHILADELPHIA.—Perley Dunn Aldrich, singer, composer and writer on music, died at his residence here on November 21. Mr. Aldrich was born in Blackstone, Mass., seventy years ago. He studied at the Northeastern Conservatory of Music and in Europe. His teachers included W. H. Daniell, William Shakespeare, Henschel, Trabadello and Sbriglia. His teaching experience began at the age of nineteen, and he served on the faculties of the Troy (N. Y.) Conservatory Academy; the University of Kansas, Lawrence, Kan.; the Tremont School of Music, Boston, and other schools. For two summers he was assistant to Sbriglia in Paris. He moved to Philadelphia in 1905.

Mr. Aldrich was prominent as a concert singer and made many extensive tours. He organized and directed the Motette Choir of twenty-five voices, was formerly a director of the Little Opera Company, and had been the first head of the vocal department at the Curtis Institute of Music. Since retiring from this post he had taught in a private studio in this city, and in Carnegie Hall, New York.

Among the books written by Mr. Aldrich was Vocal Economy, published in 1895. His compositions included La Belle Dame for male voices, the Sleeping Wood Nymph, a cantata, and Book of Songs, as well as many anthems.

Surviving Mr. Aldrich are a daughter, a brother and two sisters. His wife, the former Jennie Lamson, died several years ago. D.

Walther Straram

PARIS.—Walther Straram, conductor, who founded the Straram concerts at the Théâtre des Champs-Elysées, in which works of many young composers were given for the first time, died in this city on November 24 at the age of fifty-eight. Mr. Straram's birthplace was London. He studied in Germany and his first position was as director of singing at the Paris Opéra. B.

Mrs. Musette Brown

PHOENIX, ARIZ.—Mrs. Musette Brown of Mesa, president of the Arizona Federation of Music Clubs, died suddenly in a Douglas Hospital on November 19. Mrs. Brown, for many years a leader in the musical life of Arizona, was serving her second term as president of the State Music Federation. She had twice served as president of the Mesa Musicians' Club and for a number of years was organist of St. Mark's Episcopal Church. She had also been active in the work of Mesa Chapter, Order of the Eastern Star, having served as matron and, at the time of her death was serving as secretary. E. S.

Adolph F. Woest

CINCINNATI, O.—Adolph F. Woest, sixty years old, was shot down and instantly killed by a bandit who entered his place of business on November 11. He was born in Germany and came to Cincinnati when a young man. He was a first violinist in the Cincinnati Symphony Orchestra under Theodore Thomas, and played clarinet in Esberger's Band. He was a member of the Cincinnati College of Music's violin department for many years and was widely known in musical circles. In recent years he had entered business. M. P. D.

Arthur Land

YONKERS, N. Y.—Arthur Land, father of Harold Land, baritone, died at his home here on November 21. Mr. Land had been an official of the Alexander Smith & Sons Carpet Company of this city. He also was a director of the Westchester Trust Company, vice-president of the People's Savings Bank, and treasurer of the Yonkers Building and Loan Association. He was a prominent churchman and philanthropist. Surviving him, besides his son, are a widow and a brother.

Christine Trotin

Christine Trotin, pianist, teacher of singing and author of a widely used text book, Key to Musicianship, died on November 23 at the French Hospital in New York. Mme. Trotin retired from the faculty of the Juilliard School of Music in 1930, and formerly maintained a studio in Carnegie Hall, New York. She was sixty-six years old, a native of Paris, and had come to the United States in her girlhood.

Anna Chester Paulonis

Anna Chester Paulonis, wife of Dr. Joseph F. Paulonis of Brooklyn, N. Y., died on November 20. Mrs. Paulonis formerly was a member of the faculty of the Maryland State Normal School and had studied voice at Peabody Institute. She is survived by her husband and two children, her father and mother and three sisters.

Rhode Island F. M. C. Holds Annual State Convention

Meetings Addressed by Mrs. J. A. Jardine and Mrs. Charles Davis—Club Winners Heard

PROVIDENCE, R. I.—The annual State Convention of the Rhode Island Federation of Music Clubs was held at the Music Mansion. The speakers at the opening session were Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, and Mrs. Charles Davis, Honorary Chairman of American Music. After hearing the reports of the various clubs and committees, the meeting adjourned for luncheon at which Dr. W. Louis Chapman, music critic of the Providence Journal, spoke. The afternoon session listened to a speech by Ruth Ferry, president of the Plymouth District, and to songs by Emma Beldan and piano soli by Elizabeth Congdon, Plymouth District Winners of the National Federation Contest. The second day was given over to the Young Artists Junior and Juvenile Clubs, under the supervision of Anna Louise McInerney, state chairman and counselor.

The Chopin Club presented, at a musicale-tea in Churchill House, Mrs. Emma Winslow Childs, pianist, in a group of Chopin and Beach numbers which she played with skill and taste; George Tinker, tenor, who sang artistically and with resonant voice and clear diction; and Louis Waterman, cello, Helen Keenan, violin, and Lydia Bell, piano, in a Beethoven trio, given with excellent balance of tone and sympathetic accord with each other.

Later at a regular monthly meeting in the Plantations Club Auditorium, the Chopin Club featured Benjamin Premack, violin, who gave Bruch's concerto in G minor, playing with facile technic and singing tone; and Mrs. May Stockwell Hiller, contralto, with Mrs. Gertrude Joseffy Chase accompanying. Mrs. Hiller's voice was expressive, and she sang with a depth of musical understanding. The program closed with the concerto in E flat (Liszt) played by Lilian Migliori, piano, with Wassili Leps at the second piano.

The Century Grand Opera Company presented opera at the Metropolitan Theatre for two weeks to well-filled houses. The operas given were Aida, Carmen, Faust, Rigoletto, the Barber of Seville, Lucia di Lammermoor, Traviata and Cavalleria Rusticana.

Before a small but friendly audience, John Davenport, baritone, and Satenig Nalbandian, mezzo-soprano, made their début in Memorial Hall. The program consisted of familiar classics besides a group of Armenian folk songs, which Miss Nalbandian sang in costume. Frederick Very furnished excellent piano accompaniments.

The Providence Symphony Orchestra (Wassili Leps, conductor) gave its first concert of the third season in the Metropolitan Theatre. A capacity audience greeted the players who, played Beethoven's ninth symphony, its first performance in Providence. A chorus of 100 voices supplemented the orchestra, and sang at the opening of the program an ode, The Primal Note, written by Caroline Hazard and dedicated to the people of Providence. This was set to music for the orchestra by Mr. Leps. The orchestra played the Dream Pantomime from Hänsel and Gretel (Humperdinck) and the overture to Tannhäuser (Wagner.)

B. N. D.

Musicales

Crooks and La Forge in Recital

A musical treat was in store for those present at Columbia University on November 18 to hear Richard Crooks, tenor of the Metropolitan Opera, with Frank La Forge, composer-pianist, at the piano. The program opened with a group of Handel arias in the singing of which Mr. Crooks excels. He has that unique combination of ability and pure legato so necessary for the interpretation of Handel.

Following this Mr. Crooks offered Schubert's cycle Die schöne Müllerin in its entirety. The complete cycle is seldom heard, and Mr. Crooks sang it with superb voice and artistry. Mr. La Forge gave generously of his rich store of piano art, complementing and supporting the vocal line in an ensemble of notable finish and harmony of temperaments.

When the cycle began the doors were closed, and there were no interruptions for applause or otherwise until the end. The sequence consists of twenty songs and its performance takes forty-five minutes ,but at the conclusion the audience still had not had enough, and Mr. Crooks had to repeat the last song Des Baches Wiegenlied. L.

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Concert Given at MacDowell Club

Emily Roosevelt scored in a group of songs by Harold Henry, with the composer at the piano, on the program of music by contemporary American composers, that was given at the MacDowell Club, New York, on November 19. The Henry songs were In Autumn, The Morning Glory, Nun die Schatten dunkeln, and A Song, all well calculated to display the soprano's fine voice, style, method and musicianship. The audience was enthusiastic, and the singer and composer were repeatedly recalled after the last number of the group, and finally repeated it. Miss Roosevelt also won much applause in Marion Bauer's three songs with two-piano accompaniments.

Claire Ross and Alice Griselle, who furnished these excellent accompaniments, were also heard in two charming groups of two-piano numbers by Thomas Grisella, and Eastwood Lans played exquisitely. D.

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Edward Bement Presents Program

Edward Bement presented Mascha Kavelin, soprano, and Nora Norman, English pianist, at the French Institute, New York, on November 24. A distinguished audience attended. The program was well calculated for interest and musical work. Miss Norman appeared in the Chopin Fantaisie in F minor, op. 49, Debussy's Cathedrale Engloutie, three of Louis Gruenberg's jazz epigrams, and the sonata in G minor, op. 22, of Schumann. She is a pianist of sure but unobtrusive technic, and possesses a touch of delicacy and dynamic variety. Her interpretations are those of a sensitive temperament, feminine but not lacking in strength and sonority.

Miss Kavelin is a vivid singer, vocally flexible and true-toned and using her voice expertly as a medium for emotional coloring. She sang a seventeenth century number, Morir Vogl'io by d'Astorga and an eighteenth century excerpt by Paisiello, Respighi's Nebbie and Liu's aria from Puccini's Turandot. A later group contained two Russian folk songs by Dorgamizhsky, Debussy, Staub and Georges numbers and a song by Mr. Bement, Music, When Soft Voices Die. This is a haunting, atmospheric piece of writing, with a melody in the accompaniment effectively set against the vocal line. Miss Kavelin gave an excellently conceived performance, and, in the warm applause following, called the composer to the platform to share the acclaim. The soprano's accompaniments were supplied by Frank Chatterton in his customary artistic style. The audience, a receptive and appreciative one, bestowed applause liberally throughout the program. Afterward there was dancing to the music of Albert Kavelin and his orchestra, formerly of the Central Park Casino.

M. L. S.

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Montclair, N. J., Hears Gescheidt Artist

MONTCLAIR, N. J.—Audrey Newitt, contralto, recently gave a recital at the Montclair Women's Club before an enthusiastic audience. Her program was one of high artistic standard, ranging from old Italian numbers, through German Lieder to modern songs. Mrs. Newitt has a rich, vibrant contralto, of beautiful quality. She has a fine interpretative talent and a pleasing stage presence. Composers represented on her program included Handel, Verdi, Strauss, Brahms, Wolf, Grieg, Curran, Hageman and Golde.

Mrs. Newitt for the past several years has studied with Adelaide Gescheidt of New York. As a member of the Montclair Operetta Club, Mrs. Newitt sang the rôle of Edith in the production of Pirates of Penzance. She recently gave a recital at the Hotel St. George, Brooklyn, N. Y., and appeared on other programs. She is soloist at the First Church of Christ, Scientist, Orange, N. J. M.

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La Forge Artists Sing in Reading, Pa.

READING, Pa.—Frank La Forge of New York presented two of his artist students in recital here on November 20. They were Orsola Pucciarelli, coloratura soprano, and Harrington van Hoesen, baritone, and both won warm appreciation for their voices and musicianly interpretations. Miss Pucciarelli was heard in the Shadow Song from Dinorah and English and Italian songs. She has a voice of wide range, agility and pleasing quality. Mr. van Hoesen sang two groups in German and English and gave pleasure with his colorful voice and expressive merit. Mr. La Forge furnished the piano support with skill and artistry. G.

Lillian Croxton at Drama Comedy Club

Lillian Croxton appeared at the Drama Comedy Club, New York, on November 24, singing the following numbers: Vissi d'Arte, from Tosca, Da Te Lontano (Venazano) and A Sprig o'Rue (Cromweed), the latter being dedicated by the composer to Mme. Croxton. A good-sized audience received the singer with enthusiasm. J. K.

Dane Contributes to Schönberg Fund

Ernest B. Dane, treasurer of the Boston Symphony Orchestra and prominent patron of music, is the most recent contributor to the Schönberg Scholarship Fund of the Malkin Conservatory of Music in Boston. The purpose of the fund is to make it possible for indigent and talented American students of composition to study with the German master. Other contributors to date include Mrs. Lincoln Filene of Boston, George Gershwin, Dr. Leopold Stokowski, Steinway and Sons, and the Knabe Piano Company.

Kathryn Newman Has Radio Engagement

Kathryn Newman, pupil of Frank La Forge of New York has been engaged for the cast of the Maxwell House Showboat broadcast each Thursday evening on an NBC coast-to-coast hookup. Miss Newman was first heard on this hour on November 23, singing Mr. La Forge's arrangement of the Beautiful Blue Danube.

Singing Viewed as Spontaneous Expression of Natural Resource

Francis Rogers, Eminent Baritone and Teacher, Declares Everyone Has Vocal Ability

"Singing is the most natural of all forms of artistic expression. We require no extraneous equipment for it and it is one of the most satisfying ways of giving form to artistic impulse." The speaker was Francis Rogers, for many years an eminent concert baritone and the present chairman of the American committee of the Fontainebleau Conservatory, a member of the faculty of the Juilliard School of Music and a private teacher of singing.

FRANCIS ROGERS

"In my opinion," Mr. Rogers went on, "singing should be much more widespread than it is. Everyone who has the impulse to sing should be given the training and opportunity to express himself in this way.

"I do not mean, of course, that teachers should encourage professional aspirations in pupils who have not the proper vocal equipment, but I do believe that all would-be singers should be allowed to develop whatever talent they possess to the highest point. To me, as a teacher, the feeling of having something to give in song is more important than a good voice. A person who has a voice of good quality but no compelling impulse to sing can never become a satisfactory singer. It is as if he had inherited a Stradivarius violin, but no talent for playing it.

"It goes without saying that the great artist must combine vocal excellence and poetic feeling. But it is equally apparent that such singers are rare. Seldom do we find a Chaliapin, who is blest with a magnificent voice, dramatic power and impressive physique. Such a combination is far from the possible attainment of most aspiring singers. But a conscientious teacher, while frankly recognizing the limitations of each voice, can greatly enrich his students' lives by opening to them this means of self-expression, even in a modest way.

NEED FOR SELF-EXPRESSION

"It seems obvious that the need for such self-expression is general. Most of us seek some sort of artistic outlet. The other day the New York Times carried a story telling how a Paris newspaper had sent out a questionnaire asking people who wrote poetry why they did it. Among those answering were farmers, stenographers, mechanics, people living the most prosaic of lives. The reason they gave was that they found enjoyment and comfort in expressing in this way the beauty they saw or imagined. Most of them had no hope of ever realizing any practical return from writing poetry, but each felt himself benefitted in thus giving more definite shape to the image of beauty in his own mind.

"It is the same with music—in fact, with any art. Not everyone can excel, but the individual who gratifies his æsthetic impulse by giving it some sort of concrete expression will be the gainer thereby, and realize more clearly that beauty is eternal—that the sunset, the moon, the shifting colors of a landscape are unaffected by economic, political and domestic woes and that the quality of beauty will outlast all conflict and weariness. This philosophy, while perhaps not consciously held, was expressed in some fashion in each of those letters from the verse-writers to the Paris newspaper, and it is in the mind of everyone who seeks pleasure in art.

NO MYSTERY ABOUT SINGING

"As for singing being a mysterious and occult process, it is nothing of the kind. It should be realized that we sing with the same organs that produce speaking tone. In fact, we sing more than we realize. The trained ear detects a good many instances of unconscious melody. For example, children at play will instinctively chant rhythmically, particularly if they repeat some phrase, like "'Fraid-cat! 'Fraid-cat! 'Fraid-cat!" I remember, too, when I was at the tennis matches at Forest Hills this summer, the umpires often called the score in perfectly definite musical intervals.

"Thus, singing in its most rudimentary form is more common than would be supposed. Also, it has been my experience that vocalism is a field which may be opened to almost anyone who wishes to explore it. A case in point is the fact that I have had among my own pupils two girls, partially deaf, both of whom became surprisingly accurate in pitch and placement, although one would have considered them fatally handicapped."

IMPORTANCE OF WIDE BACKGROUND

Another principle of Mr. Rogers' pedagogy is that a wide musical background is important to any singer and is an essential part of the make-up of a professional vocalist.

"The trouble with a great many vocal aspirants," he said, "is that they do not realize how serious a handicap is lack of general musicianship. All such knowledge is of inestimable value. To illustrate my point—a pupil of mine studied first with Paul Kochanski as a violin student. Mr. Kochanski discovered that she had a vocal as well as an instrumental talent and sent her to me. I am sure, and she agrees with me, that the rapid progress she has made vocally may be attributed, in considerable part, to the musical sense she has developed through her violin studies. I believe that the same may be said of the success which attends her professional appearances today.

BROADENING GENERAL CULTURE

"I encourage my pupils," Mr. Rogers continued, "to broaden their cultural knowledge in every direction. A keen and versatile intellect and an imagination stimulated by a knowledge of great literature enrich and deepen the vocalist's art. Also, mastery of one's own language is a vital factor in a singer's development. Lawrence Tibbett, who recently was awarded a gold medal for excellent English diction, assets that although he has learned to pronounce *'Ich liebe dich'* as well as anyone, he sings much more convincingly, 'I love you.' The English words were within his own personal experience and ken as no foreign equivalent could be.

"But these points apply more essentially to the professional singer, and it is the importance of singing to the amateur that I wish to emphasize. People will always sing. It is inconceivable that they should not. But not nearly enough people sing now. There should be more singing, both solo and group. The amateur should be encouraged, for his own benefit and enjoyment and for the sake of the art in general." M. L. S.

Recording Art Leaps Forward In Götterdämmerung Engravure

Victor Engineers and Stokowski Erect Another Phonographic Milestone—Tone Quality of Philadelphia Orchestra Magnificently Reproduced—Reading Unfolds Wealth of Emotional Drive and Instrumental Detail—Agnes Davis as Brünnhilde in Immolation Scene

By RICHARD GILBERT

Some issues back we wrote at length about tone quality in reproduced music. It was indicated that in order to capture perfect sonority it was necessary to record and reproduce frequencies from twenty to 10,000 cycles per second. With some difficult timbres, a larger harmonic range than this is required. The average phonograph record, in the past, contained few vibrations above 5,000 c.p.s.—in many instances a much lower figure was the top limit—while, it was pointed out, the average electrical instrument refuses to reproduce partials above 4,500 c.p.s. or below 100 c.p.s. with the same intensity it projects middle tones.

Notwithstanding the limitations of most reproducing circuits currently used in many homes, RCA Victor engineers have continued to expand the frequency range of recent engravures. Also they have marked many advances, as well as some setbacks (cf. Brahms symphony No. 4), in the technic of microphone placement and other recording devices. A year ago, Stokowski's Tristan and Isolde was hailed as a recording sensation. Yet the lessons taught by this achievement, a Victor friend advises, helped the present Götterdämmerung excerpts to attain still greater realism.

Prominence Versus Depth

The Victor laboratories are not alone with discoveries and improvements in the recording art. Studios abroad have perfected some miraculous means of obtaining auditorium spaciousness in an orchestral reproduction. It might be said that these two centres of research are establishing two separate schools of recording. Victor favors realistic prominence rather than the acoustic depth secured by the engineers across the sea. Comparison of these methods must be withheld until some future time; at least, until the arrival of the records of Sir Hamilton Harty and the London Philharmonic Orchestra playing Balakireff's Russia.

An editorial in The Gramophone for November hails the records of Russia as revolutionary, and passes along the information submitted by the English Columbia people that these discs "are the first to be produced under the new conditions rendered possible by an invention which secures in a recording concert hall the ideal audience filled auditorium conditions without artificial aid." This acoustical quality is not conspicuous in the Götterdämmerung records, but the "deadness" that marred the Brahms symphony No. 4 reproduction, reviewed a few weeks ago, is altogether absent here. There is a certain depth of space and perspective; yet, the most munificent quality to be noted is the almost incredible brightness of the Philadelphia Orchestra's tone, the natural bloom of the various timbres and, above all, the shimmering, translucent clarity of the iridescent strings. The instruments tend to project themselves but, given ample room space for listening, the effect, from a distance, is altogether pleasing.

This Victor recording (Masterpiece set No. 188) calls for high quality reproduction. Late models of RCA Victor, Stromberg-Carlson and Capehart will release the music without distortion. Acoustic (horn type) machines and inferior electrical circuits filter out the high harmonics and mar the well-defined clarity of the various instrumental parts, especially in *fortissimo* passages. An adequate baffle is needed to bring out the bass. The instruments mentioned above are equipped with equalizing compensators which lift the bass volume to an efficient level. When heard from laboratory speakers in Camden last summer, this recording represented to your reviewer the furthest advance towards realism made in the field of lateral cut recording.

Götterdämmerung Not Synthesized

Leopold Stokowski, it appears, has no intention of synthesizing the Ring music in the manner of his Tristan and Isolde redaction published on discs exactly a year ago. A Das Rheingold album, issued some months back, professed to be nothing more than excerpts. Here, for the first time, however, the Philadelphia conductor's name was publicly appended as the arranger. The Rheingold music showed editing to some extent beyond the transference of the vocal parts to instruments of the orchestra—notably, the assignment of Erda's big scene to the English horn (incidentally, the best section in the set). At any rate, no attempt was made to confect a "symphonic synthesis"; rather, the chronological arrangement of representative passages of the Nibelungen prologue. As a tone poem, this instrumental *potpourri* (unfortunately, the very characteristics of Das Rheingold make avoidance of the term impossible) leaves a great deal to be desired. The extremely fragmentary presentation of isolated excerpts does not make for continuity. Naturally, this episodic material is eminently unfitted for synthesizing. Although no effort in this direction has been made in the presentation of Götterdämmerung pages, the linking together of stretches familiar to the concert hall offers, as everyone knows, no such difficulties.

The music here recorded is only slightly edited. Where the voice appears, aside from the final scene, such scoring is either ignored completely or else given a negligible place in the general texture. Of course, the vast sweeps of purely instrumental music emblazoned across this apostrophic mural, yield especially well to detached production. Stokowski's name does not appear on the records as a transcriber, and it is difficult to discern his hand beyond interpretative exhortation. The Götterdämmerung passages are pure Wagner; the entire Immolation scene is performed *per se*—Agnes Davis declaims the grandiose eloquence of Brünnhilde's farewell.

Page Composition Traced

The record labelling (the booklet has not been received) designates simply the following portions: Siegfried's Rhine Journey (two and a half sides), Siegfried's Death (two sides), Brünnhilde's Immolation (three and a half record faces) and Closing Scene (one side). The music from the five discs begins quite a few pages before the Rhine Journey and runs the course outlined here:

The sombre Curse motive, intoned by bass trumpet accompanying the final words of the three Norns descending to Erda, opens part one (first measure, page 63, orchestral miniature score, Act I: B. Schott). The vocal parts are omitted. The Twilight motive and the theme of Fate give way to the warm and colorful rhapsody of dawn outside the cave of Siegfried and Brünnhilde. Here an expanded and dignified variation of the horn call provides the opulent cellos with an opportunity to display their fine tone and precisely matched articulation. A dulcet figure now appears for the first time in the Ring, that of Brünnhilde, the woman, played gently by clarinet—another superb example of pure intonation and sharp, clear recording. Brünnhilde's theme is developed at some length, mingled with motives associated with Siegfried, until double page 70-71 (end of side one). Here, at the fifth measure, a cut is made, passing over the appearance of Siegfried, Brünnhilde and Grane, and the impassioned scene of parting, to double page 144-145, where occurs the direction *Ziemlich rasch,* beginning the long orchestral interlude accompanying Siegfried's journey to the Rhine. This continues through sides two and three to its conclusion at the end of the prologue to Act I.

About the centre of side three, after a pause following the conclusion of the Rhine journey, a wild outburst of Siegfried's Heroic theme rises and marks the thrust of Hagen's spear in the hunter's back. From this point, double page 210-211 (Act III) until measure seven, *Massig,* page 260, where Gutrune's Greeting and the motive of Fate appear, there are no breaks. After side four, containing the music related to Siegfried's call for Brünnhilde, side five begins the great orchestral movement, majestic and climactic, known as the funeral march. The vocal parts preceding the procession are scored in places; but, on the whole, they are negligible and, under a succession of important *leit motifs,* difficult to hear. After the march's conclusion, centre of side six, and the Fate motive mentioned above, the music skips to this theme's reappearance and the kettle drum bar (measure five, page 308) where begins Brünnhilde's lofty address, full of the eloquence of grief, passion, solemn exaltation and prophecy—her Immolation. The remainder of the sixth record face and the succeeding four complete this and the closing scene of the Trilogy. There are no cuts here.

Performance Excellent, Recording Vivid

As for the performance itself, ordinary encomiums will not suffice to praise the thoroughness with which Stokowski and his talented players reveal, down to the minutest detail, Wagner's most resplendent orchestral fabric. There is an agreeable freedom attached to this divorcement from the formalities and conventions of the proscenium; those interested in the study of Wagner's use of leading themes, the subtle simplicity by which he obtains many structural beauties and moments of grandeur, can do no better than to procure these records. Stokowski's flair for sonority and instrumental effect coincides with the virtuosity of the composer. The Rhine journey is animated and billowy. The off-stage horn call sounds distinctly though faintly and engenders picturesque atmosphere. The high spot of the set, however, is to be found in the funeral procession. Real theatre, Stokowski misses nothing of its poignance and drama. He unfolds the wealth of *leitmotifs*—a recapitulation of all the tragedy and passion of the Volsungs—and welds them to form a veritable tone poem of overwhelming splendor. The recorded interpretations of Coates, Muck or Walter will not match the sensuous, sanguine and rapt deliberation of the Philadelphia Orchestra's playing. The Immolation scene is handled felicitously by the orchestra and competently by the singer. Possessed of no unusual brilliance or power, Miss Davis' voice is projected firmly and imbued with something of Brünnhilde's passion. However, one is more concerned with the whole than with any particular part, even as important as this, and what the singer lacks in veteran accomplishment, the orchestra more than makes up for with brilliant playing not commonly encountered in the opera house.

The recorders have achieved phenomenal phonography which must be heard to be appreciated. Among the many surprising feats of lucidity and balance rampant throughout the set will be encountered a string tone unsurpassed by any other records. The beautiful passage suggesting Brünnhilde's Awakening which accompanies Siegfried's dying invocation (end of part 3 and first few inches of side four) redounds to the credit of velocity microphones and superb fiddles. Special mention must be made of the artists, particularly among the woodwinds, whose playing is nothing short of virtuosity, and whose individual tone productions are no longer relegated to mechanical anonymity. In conclusion, we will not go so far as to say that the tone and precision of the Philadelphia Orchestra are unsurpassed, but we do assert that, of all the orchestras engaged in commercial recording, none has ever received such propitious phonography so realistically effected.

Prize Winners Sponsored by N. Y. Light Opera Guild

Dorothy Baker, soprano, and William Hargrave, baritone, are two of the winners of the début presentation for the Reginald De Koven Festival to be given by the New York Light Opera Guild at Carnegie Hall, New York, on December 15. Miss Baker's home is in Seattle, Wash., where she was a

(Photo by Grady.)
DOROTHY BAKER

recent soloist for the National Convention of Women's Clubs. She has studied in America and Europe and was the winner of the Doris Doe Scholarship. Mr. Hargrave comes from California. He is known to radio audiences as the California Vagabond.

The New York Light Opera Guild's festival on December 15 will be conducted by John Hand, artistic director of the guild. The program consists of excerpts in concert form from the De Koven works Canterbury Pilgrims, Rip Van Winkle and Robin Hood. An ensemble of 125 will participate, including the four début artist winners of the Guild's public audition, the guild ensemble of ninety voices and a complete orchestra. This organization, an educational institution for the advancement of young American

(Photo by Carlton.)
WILLIAM HARGRAVE

singers and composers, has presented light opera and concert in New York at the Heckscher Theatre, Carnegie Hall, Town Hall and Pythian Temple.

Chateau Frontenac Schedules Yule Celebration

Christmas gaiety on an international scale will mark the holiday season at the Chateau Frontenac in old Quebec. Nightly from Christmas Eve to New Year's Day, the Caravan Jongleurs, headed by Andrei Salama, are to stage varied entertainment in the Chateau ballroom. Mr. Salama was long associated with Nikita Balieff in the Chauve Souris. The artists in his group include Ellenor Cook, who has been heard throughout the United States and Canada in costume recitals of Continental folksong; Arcady Stojanovsky, also formerly connected with Chauve Souris; Hudson Carmody, American basso who has sung in opera in Europe, Mexico, the United States and Canada; Gene Fontaine, singer and dancer; Elizabeth Mitchell, Toronto *danseuse;* Hilda Suddes, English folk dancer, and Marian Shelly, pianist. They use European authentic peasant costumes from old castles and peasant homes.

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Music Notes From Coast to Coast

ANN ARBOR, MICH.—Ann Arbor shared in the great pleasure which many other cities are enjoying when this choir appeared in the Choral Union Concerts on November 22. Besides the regular attendants, there were many of the Children's Chorus of the public schools, for which Ann Arbor is distinguished also, present.

The first group on the program was composed of five selections of ecclesiastical music appropriate for the Christian year. One would expect a choir to sing this type of music, but this choir did it superlatively well. They offered as encores Mozart's Lullaby and the Negro spiritual Little David.

The second section of the program was given over to Offenbach's comic opera Wedding by Lantern Light, totally different from the first section yet entered into with the proper and delightful spirit of opera bouffe. The boys not only sing well but they also acted well. That the audience was enterained was evidenced by the many curtain calls.

The third group was made up of songs expressive of the life of the people. They were recalled several times offering as encores, a Viennese Song, the Blue Danube and Dixie. These boys have made a definite place for themselves in Ann Arbor.

A. McL. T.

BINGHAMTON, N. Y.—The November meeting of the Harmony Club was held at the home of Mrs. Arthur W. Alexander. The club is studying American music this winter. Mrs. J. Emery Kelley, who was in charge of the meeting, read a paper on Our Beginnings in Secular Music and the Origin of Our National Airs. Those participating in the musical part of the program were Mrs. Edith Bennett Carrington, Mrs. Lloyd Anderson, Mrs. G. Meade Willsey, Mrs. Lynn H. Bryant, Mrs. Lillis Witter Stack, Mrs. John H. Kirby and Mrs. Arthur Alexander.

Francis Frank, pianist, and Ralph Wade, violinist, gave a recital for the Southern Tier Branch, American Association of University Women.

Ethel Newcomb, pianist, has appeared each week of November in recitals which were sponsored by the Junior League members.

A group from Zonta Club motored to Schenectady, and broadcast several songs on the Zonta International program.

Robert Harkness, composer, of Australia, gave a sacred musical recital in the Centenary Church.

Classes in piano, harmony, and history of music have been started in the evening school for adult education. Irene Smith is the instructor. I. S.

BIRMINGHAM, ALA.—The Birmingham Music Club opened its series of artist concerts with the presentation of Rachmaninoff at Phillips Auditorium.

Parvin Tutus, concert organist and head of the organ department of the Cincinnati Conservatory of Music, was presented in organ recital by the Young Musicians' Group of the Birmingham Music Club. The auditorium of the Sixth Avenue Presbyterian Church was completely filled to hear the artist, and his program evoked the warmest applause. His playing was marked by a classic reserve, but his manipulation of the keyboard was sure and skillful, and his pedal work admirable.

The Young Musicians Group also presented Margaret and Vernon Noah in a charming program of piano and voice selections, in the Concert Hall of the Birmingham Conservatory of Music. Mrs. Noah is a pianist of ability, while Mr. Noah possesses a lyric tenor voice well controlled and well trained.

The Birmingham Music Teachers' Association presented their first Sunday Musical in the ball room of the Tutwiler Hotel, before a large and appreciative audience. Mrs. J. Ward Nelson, president of the association, presided, and Estella Allen Striplin made brief remarks about the program numbers, all chosen from Brahms. Those participating were Ethel Coffin King, pianist, Katherine Tierce and Elizabeth Wingo, two pianists; Irene McWilliams. Phillips, pianist, and a quartet composed of Phillis W. Sullivan, soprano; Martha Dick McClung, contralto; J. B. Laster, tenor, and Lincoln Newfield, bass; directed by Edna Gockel Gussen, and accompanied by Mrs. Gussen and Grace Nealans.

Lowela Hanlin opened her studio for the fall season with a reception for students and friends.

The Birmingham Music presented Harold M. Giffen, tenor, head of the voice department of Judson College, and Beverly Hester, pianist, also of the Judson music faculty, in a recital of merit at the club's second morning musicale of the season, held in the ball room of the Thomas Jefferson Hotel. Mr. Giffen revealed a fresh and well trained voice, skillfully used in classic and modern songs, and Miss Hester played with brilliance and distinction. A. G.

DALLAS, TEX.—Clara Dargan, organist at the First Church of Christ, Scientist, in this city, has been giving programs over the radio showing the piano as a complete instrument for giving a foundation in the study of music. Her programs have been formed of works by Tschaikowsky, Chopin, La Schaume, Brahms, Percy Grainger, Edward MacDowell, Schumann, Mischa Levitzki, and compositions by the late Reuben Davies, who for a number of years was a director of music at Hockaday School in this city.

Maria Palleria has returned from Galveston and Houston, where she appeared on November 31, as guest artist for the Houston Music Teachers' Association. With Mme. Palleria was Mrs. Raymond E. Selders, violinist. Sam Swinford was their accompanist.

Mrs. Rosser Thomas has opened a vocal studio in Houston.

The Dallas Symphony Orchestra plans to give six concerts this winter, presenting unusual programs. K. B. M.

DENVER, COLO.—The Denver chapter of Pro Musica presented Hubert Stowitts in two interesting and highly illuminative lecture-recitals at the University of Denver Civil Theatre, on The Arts of the Theatre in Java. They were enjoyed by two large audiences.

The Rocky Mountain Society of Organists presented Marcel Dupré in an organ recital at St. John's Cathedral. The church was filled to overflowing, many people being unable to obtain seats. The art of the organist shone to advantage in a program ranging from Bach to living composers and including several compositions by Dupré himself.

The Blanche Dingley-Mathews School introduced John Browning, violinist, and Esther Alice Browning, pianist ,in a charming recital which included the G minor sonata by Brahms and Grieg's sonata in F major. Both artists exhibited fine musicianship as well as complete technical mastery, their fine ensemble being especially noteworthy.

At one of the regular Saturday afternoon musicals in Chappell House Mr. and Mrs. Browning collaborated with Richards Sears in a delightful program of seldom heard music for two violins and piano. The program consisted of Couperin's Apotheosis of Corelli and a concerto by Vivaldi. Between these Mrs. Browning played Couperin's Mysterious Barricades and Scarlatti's Pastorale charmingly. G. S.

MARLIN, TEX.—A series of artistic concerts are being given this season for the entertainment of the guests who visit this health resort. These musicales are planned by Anna Clyde Plunkett, of Houston. The first program was given on October 23, a twilight presentation of Longfellow's Evangeline, staged by the shore of Lake Marlin. In the cast were Dr. T. W. Foster, Dr. N. D. Buie, Dean Carpenter, Dr. L. C. Carter, G. S. Buchanan, Dr. J. W. Torbett, and Henry Bauchahsen, of Marlin. Lillan Hobson of Shreveport, La., portrayed the part of Evangeline. Esing Werlein, dean of the Houston Law School, gave the lines a highly individual reading in every respect. The November musicale was held in the music room of the Hilton Hotel. The visiting artists were from Dallas and Houston, numbering Eudoxia Bradfield, contralto, Louise C. Daniel, pianist, and Nancy Swinford, soprano.

The Christmas musicale will be Hawley's The Christ Child, the artists being Margaret Britton Roberts, Ewing Werline, Dolly E. Krahl, Anna Clyde Plunkett, Ernest Lawrence, and Mrs. Louis McGreal. These musicians come from Galveston and Houston.

Others to appear on programs are David Guion, composer, Guy Francis Smith, Paola Lawn Autori, Edith James, interpretative dancer, Frank Autori, Walter Jenkins, Louise Goodrich, and Betty Greene Little. K. B. M.

PHOENIX, ARIZ.—The Arizona State Music Teachers met in convention at Phoenix, November 2-4, with E. J. Schultz presiding. The outstanding feature of the first session was the Phoenix High School mixed chorus of 100 voices, directed by Milton Rasbury, and accompanied at the piano by Alice George. Dorothy Phillips gave two piano soli.

Business occupied the first half of Friday morning, at which time Class Piano Work and the Private Teacher was discussed. Mrs. Luther Steward put on a demonstration of piano class teaching as conducted by her in one of the Phoenix public schools.

The highlight of the convention was the banquet at the Hotel Westward Ho. Rollin Pease, of the University of Arizona, acted as toastmaster. The program included Bess Barkley, contralto; Eldon Ardry, violinist; Rollin Pease, baritone; and Otto Luening, who related his experiences in Europe during the nine years he studied there.

At the business session following, Mr. Luening, composer and professor of composition at the state university college of music, discussed Pre-college Theory and Harmony. Officers elected for the coming year included E. J. Schultz (Tucson), president; George Backe (Prescott), vice-president; Audry Clampitt (Tucson), secretary-treasurer; Carmelita Ward (Phoenix), historian; Selmar Ostlie (Winslow), auditor; Lillian Simpson (Douglas), chairman of public school music; and Bertha Kirkland (Phoenix), Louise Ridgeway (Florence), Ellen Nelson (Flagstaff), members at large.

Mrs. Musette Brown, president of the Arizona Federation of Music Clubs, and Mrs. John R. Newcomer, state junior counsellor, recently organized the Northern District of the federation at Prescott. Officers elected were Mrs. R. G. Stevenson (Williams), president; Mrs. W. G. Friedrick (Prescott), vice-president; Mrs. Harry Smith (Prescott), secretary-treasurer; Mrs. Cordelia Hulburd Nelson (Phoenix), publicity.

Nina Morgana, soprano, gave a delightful recital in the Phoenix High School Auditorium on November 10, as the first in the Community Concerts series being presented in Phoenix this season. At the demand of an enthusiastic audience, she responded to a number of encores. She was accompanied at the piano by Raymond McFeeters.

A well selected artists series has been arranged for Tucson again this season under the auspices of the University of Arizona college of music. This list as announced by Charles F. Rogers, dean of the college, includes Nelson Eddy, baritone; Paul Kochanski, violinist; Gregor Piatigorsky, cellist, and Myra Hess, pianist.

The Tucson Symphony Orchestra presented a concert at the Temple of Music on November 19, featuring Ethyl C. Lobban, soprano, as soloist. A series of fifteen-minute radio programs, arranged by Robert McBride, manager of the orchestra, was broadcast during the week preceding the concert.

The Saturday Morning Musical Club of Tucson will offer a series of artist attractions at the Temple of Music. Estelle Lutrell, president, has announced the appearance of Luisa Espinel, interpreter of Spanish folk music; Bartlett-Frankel String Quartet; Shan-Kar and his company of Hindu dancers and musicians; and the Vienna Boys' Choir. E. S.

PORTLAND, ME.—The Maine State Opera Company, a newly formed Maine organization, presented Carmen in several cities, including Portland. The opera was sung in English and was directed by Patrick Killikelly, former tenor with the Paris Opéra-Comique, and the American Opera Company. He enacted the rôle of Don José alternately with Kenneth Field. Carmen was sung by Maria Iacovino, formerly leading soprano of the Old American Opera Company. Erle Renwick, baritone, played the part of Escamillo. Other singers from the American Opera Company were Mary Bell, Micaela; Caroline Brelos, Mercedes; John Moncrieff, Zuniga. Important rôles assumed by Maine singers included Frasquita, Alberta Brown; Remendado, Charles Case; Dancairo, Marsters York. Ward Steady conducted the orchestra and chorus, composed of Maine musicians. Much praise is due Erle Renwick, organizer of the company, for his efforts in making a success of the production.

The Marston Club has commenced its forty-sixth season, and elected the following officers: president, Mrs. Gerald Clifford; vice-president, Virginia Knight Douslass; recording secretary, Jane Phinney Harlow; corresponding secretary, Hazel Perkins; treasurer, Florence Bremon; program committee, Florence Coolidge Seaford, Florence Towle and Romayne Perry. Counselors for the Junior Marston Club are Katherine Hatch and Sylvia Rowell. At the first concert the following members participated: Mrs. Clarence Calden, soprano; Phyllis Cram, reader; Prudence Blake, pianist; Katherine Hatch, cellist; Virginia Sweetser, pianist; Charlotte Gunn Roche, soprano; Sylvia Rowell, violinist; Virginia Knight Douglass, pianist. The program was arranged by Gertrude Olive Flagg, chairman. S. R.

RICHMOND, VA.—The Richmond Symphony Orchestra has given three of its six major concerts at the Mosque, under the baton of Wheeler Beckett. The consensus of opinion is that the organization is measurably superior to last season, both in ensemble and in its reaction to Mr. Beckett's leadership.

Three symphonies have been heard; the first, on November 6, was Dvorak's New World in E minor; the second, on November 13, was Beethoven's eighth, and on November 20, that of Brahms.

Assisting artists have been Elsa Alsen, soprano, magnificently interpreting arias by Mascagni and Handel and a scene from Wagner's Götterdämmerung; Harold Bauer, playing a Schumann concerto with the orchestra, and Benno Rabinoff, in the concerto by Bruch.

Popular concerts at the Hotel John Marshall on Wednesday evenings by a section of the orchestra (under Claude Elam), interspersed with discussions of forthcoming programs by Mr. Beckett, have been an effective means of advancing interest in the symphony schedule. Additional children's concerts have been presented on Friday afternoons, these bringing out large audiences to hear the more familiar orchestral works. The orchestra is arranging to offer concerts in several nearby cities, and appeared in Charlottesville, Va., on November 23.

The Musicians' Club introduced Gladys Swarthout, mezzo-soprano, on October 31 at the Hotel Jefferson. Miss Swarthout's program was an extensive one, with a wide range of composers.

Jan Smeterlin, pianist, was the first artist in the season's series of the Woman's Club. His program included the F major sonata (Mozart), the B minor sonata (Chopin), a suite by Debussy and another by Chopin. Steward Baird, baritone, in a varied program of song and impersonation, was heard at the Woman's Club on November 20.

Virginia's State Choral Festival is announced to begin on April 26 at Charlottesville, continuing for three days. Brahms' Requiem will be sung by a large choir on April 28. This event will follow the State convention of the Federation of Music Clubs and the Music Teachers Association at Marion, Va., April 23-27.

Hilton Rufty, local composer and pianist, has given several concerts on the large War Memorial carillon on successive Sunday afternoons. Besides standard works for the

(*Continued on page 22*)

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Berlin Resuscitates Mona Lisa and Cornelius' Merry Barber of Bagdad

(*Continued from page* 5)

Mandryka of Strauss and Hofmansthal's intention was really like.

A Guest Tenor from Vienna

About the only other topic of interest at the Staatsoper lately has been the guest appearances of the Viennese tenor Franz Völker, who created so agreeable an impression in Bayreuth, Munich and Salzburg last summer. I heard him in Lohengrin and Fidelio and came to virtually the same conclusions I had formed about him in July. Herr Völker's voice is in itself a good one. But the most grateful element of his singing is the ease and freedom of his tone production. There is nothing constricted or throaty about his emission and he reaches his high notes with a facility as agreeable as it is unusual among German tenors. Moreover he sings a good legato and phrases with taste. That is about as far as his merits reach. For he is by no means a striking individuality or presence, and his gifts as an operatic actor are wholly conventional.

The Städtische Oper, which is still tacking about without the benefit of a Generalintendant, recently busied itself with Schillings' Mona Lisa and Cornelius' Barber of Bagdad. The resumption of the melodramatic fiction about the enigmatic smiler filled a double purpose—it restored to currency the work of a dutiful National-Socialist and served as a memorial to its late composer (one would think Herr von Schillings had been a Beethoven, at the least, the way everybody is playing and singing things in his memory). The production of this musically vacuous affair is by no means bad. Theodore Scheidl, loaned by the Staatsoper, impersonates well the vengeful husband, del Giocondo, and Rosalinde von Schirach, whom I ordinarily cannot abide, inherits from Barbara Kemp the name part, in which she reveals quite a surprising mimicry of that distinguished lady. I am told that Frau Kemp coached her from A to Z in the rôle and I believe it.

Cornelius' Barber Remounted

The Barber of Bagdad, which, in spite of the officious championship of several generations of eminent musicians, never endures long in the working repertoire, is a result of the steady Nazi propaganda for the cultivation of so-called German "folk operas"—a movement which now threatens us with such a deplorable exhumation as Goetz' Taming of the Shrew. (Curious how all these patriotic folk, clamoring for the "restoration" of German operatic glories, never dream of advocating such true lyrical monuments as the works of Gluck, not one of which has been given in Berlin for nearly four years).

The Charlottenburg presentation, under the bâton of Eugen Jochum, is a rather middling one, owing in large measure to the fact that Ivar Andresen, as the enterprising and versatile barber, Aboul, is very little of a comedian. The soprano, Constanze Nettesheim—the Margiana of the restoration—is fair, and the new tenor, Willi Wörle, would be better if he schooled his naturally fine voice a little more. I cannot see that anything is gained by reverting to the thin and pallid "Urfassung" of 1858. It is all very well to rail, as "racially pure" German critics are now in the habit of doing, against the orchestral and other revisions of Hermann Levi, Felix Mottl and the rest. But it remains a fact that the excellent Cornelius' sense of the theatre was deficient and that many effects—orchestral and otherwise—hopelessly miss fire. It was, furthermore, a mistake to employ the original B minor overture in place of the later and much better one in D major. However, under any circumstances the Barber of Bagdad always remains something of a forlorn hope. It will be interesting to see if this restoration fares any better than the rest.

A Beethoven Marathon

Next to nothing is happening in the concert halls. We have had recitals of Beethoven sonatas by Lamond and Bachaus (both of them doing a neck-to-neck marathon through the Beethoven sonatas); by Edwin Fischer and by Maria Müller. Mr. Fischer played some Bach and Handel, Liszt's Dante sonata, Chopin (including the G minor Ballade, which most Germans seem to think the only ballade that Chopin wrote) and Schubert's Wanderer Fantasie. The often admirable, but just as often unpredictable pianist did not have one of his happy evenings. I liked very well his playing of a Handel piece and of Bach's E flat minor prelude from the First Book. The rest was distinctly second-rate Fischer—particularly the Dante sonata, an unhappy love of his, but one for which he does not possess either the Lisztian technic or the Lisztian *panache*.

Furtwängler's second Philharmonic offered Mozart's E flat symphony and Strauss' Zarathustra, with Lotte Lehmann singing orchestrated Strauss songs and a dull aria out of Goetz' Taming of the Shrew in between. I found more to commend in Furtwängler's reading of the two middle movements of the Mozart than in his treatment of what the Germans call the "corner" ones. For Zarathustra he developed some surprisingly hasty *tempi* and the Philharmonic strings did not seem to have bothered in the slightest to tune (to say nothing of the Philharmonie organ, which, in the sunrise passage, was a full quarter of a tone below the pitch of the orchestra).

Respighi Visits Berlin

A few evenings later there was much ado over a concert of Respighi works conducted in highly uninspiring fashion by the composer himself. To be sure the house was barely half full, but Respighi was warmly enough received and Nazi nabobs and the Italian diplomatic corps were in high evidence all over the place. Enrico Mainardi played suavely a concerto andante for cello and orchestra. The rest of the entertainment included the Antique Airs for lute, a weak-kneed concerto for trumpet, oboe, viola and what not (which one would never have suspected of being a concerto without the sworn statement of the program) and the Pines of Rome in which, at all events, the Janiculan nightingale remained as consoling a bird as usual.

Music Notes From Coast to Coast

(*Continued from page* 21)

instrument, Mr. Rufty has presented several of his own compositions.

Waller Scott, soprano, with Hilton Rufty, pianist, appeared in recital at All Saints Parish House on November 17, in a program of early Italian, English and Scottish songs and a group of modern compositions. Mr. Rufty played solo numbers in addition to accompaniments. J. G. H.

SYRACUSE, N. Y.—The Syracuse music season opened with a rush on October 25 when the Morning Musicals gave their first local program. The outstanding features of the recital were Mozart's concerto for harp and flute, played by Grace Weymer, harpist, and Henry Hambrecht, flutist, both members of the College of Fine Arts faculty, and a group of songs by Florence Hartman, soprano, also a member of the faculty.

On October 26 Claire Alcee gave a recital in St. Vincent de Paul's High School. Mme. Alcee sang the entire motet of which the Alleluia is the best known part. Later in the program this soprano gave songs in costume from Romeo and Juliet, La Traviata, and Thais. As the result of her work abroad Mme. Alcee showed great improvement in her singing on this occasion.

On November 6 Rose Bampton appeared for the first time in Syracuse under the auspices of the Morning Musicals. The beauty of her voice has not been exaggerated. She is a young artist of exceptional talent, fine technic, and an already well developed sense of interpretation. While Miss Bampton sang her entire group in fine and mature style, she really astonished the audience with the freedom and flexibility with which she sang the coloratura air Bel Raggio.

Two nights later, under the direction of S. B. Everts, Fritz Kreisler made his 'steenth appearance as recitalist in Syracuse. The hall was crowded and the applause vociferous. The highlight of the program was his playing of Bach's Chaconne.

On November 2, 3 and 4 the Boar's Head Dramatic Society of Syracuse University presented Shakespeare's Midsummer Night's Dream, with Mendelssohn's incidental music played by the Syracuse University Orchestra under the direction of Andre Polah.

On November 15 this same orchestra gave its first in a series of five winter concerts in the College of Fine Arts, with Arthur Hartmann as soloist in the Mendelssohn concerto for violin and orchestra. The other numbers on the program were Schubert's Unfinished Symphony, the prelude to Lohengrin, and Rimsky-Korsakoff's Spanish Caprice. The orchestra of seventy-eight players showed improvement over any of its previous concerts, and Mr. Polah, who conducted the entire program from memory, was recalled time and again. Mr. Hartmann, who has not played in Syracuse in the last ten years, proved that he has lost none of the qualities which make him a great artist. He too received an ovation at the close of the concert. H. L. B.

TERRE HAUTE, IND.—A Christmas sing, in memory of Chester Fidlar, will be given by the Gerstmeyer music department on December 21. The class will also present Handel's The Messiah, at the January commencement.

Camerata, the music club of St. Mary-of-the-Woods College, held its election of officers and the following were named: Pauline Record, president; Rose Dowd, secretary; Mildred Hartz, treasurer. The purpose of the club is to promote an interest in and an appreciation of music.

Kathryn Turney Garten, J. Allen Grimes and Vivien Bard presented a dramatic and musical recital at the Hotel Deming on November 16, as a benefit under the auspices of the Ladies of the G. A. R.

The Terre Haute Maennerchor gave the first of its entertainments this season on November 12. The event was under the direction of Carl A. Meder, and the leadership of Ignatz Diekhoff.

Several delightful recitals have been given by Anale Pate, Myrle Zaring, Helen Vendel, Dorothy and Charmenz Lenhart and Robert Smith. All were well received. M. P. D.

TORONTO, CAN.—November brought about many interesting musical activities in Toronto. The Hambourg Trio gave their first recital of the season in the Hambourg Conservatory on November 2, and the Hart House String Quartet opened their Toronto season at Hart House Theatre on November 4. On the same evening the Toronto Mendelssohn Choir (under the direction of Dr. H. A. Fricker) presented the Elijah in Massey Hall. The Toronto Symphony Orchestra played their second seasonal concert in Massey Hall on November 7 (with Dr. Ernest MacMillan as conductor), presenting works by Tschaikowsky and Wagner. On the next evening the Brahms Choir (under Dr. Harvey Robb) sang the Brahms Requiem in the Eaton Auditorium.

Fritz Kreisler played to a capacity audience in Massey Hall on November 14, and the evening before Mme. Lugrhin Fahey, dramatic soprano, presented to an enthusiastic audience in Eaton Auditorium an opera written and directed by herself.

Serge Lifar and his ballet appeared in the Eaton series of concerts on November 16, and Teresina, Spanish dancer, gave a performance in Eaton Auditorium on November 20.

Jeanne Dusseau, Toronto soprano, was the assisting artist with the Toronto Symphony Orchestra on November 21. Her numbers were three songs of French Canada arranged for voice and string orchestra by Dr. Ernest MacMillan. Mme. Dusseau showed fine artistry and rhythmic sense and used her lovely voice with great effect in the Fidelio music.

The Women's Musical Club presented Ninon Vallin, French soprano, at their November concert, given in Eaton Auditorium.

The Schubert Choir of Brantford, Ontario, under the direction of H. K. Jordon, with Aube Tzerko, pianist, as assisting artist, sang in Eaton Auditorium on November 22. The month closed with a concert by the Conservatory String Quartet, the New English Singers, and the Bach Choir with a program of Bach cantatas under the direction of Reginald Stewart. A. W. J.

TRENTON, N. J.—The first in a series of concerts to be given for children in the New Jersey State Museum on Sunday afternoons was held recently when a delightful piano recital was offered by Sara Gordon, Eugenia Curtis and Almira Roath. The composers presented were MacDowell, Chopin, Debussy, Poldini, Liebich, Dett, Grieg and Rachmaninoff. Mabel E. Bray, head of the music department at State Teachers College, has charge of arranging the programs, with Mrs. Victory Sabary assisting.

A sacred concert was recently offered by the choir of Grace Baptist Church under the direction of Mrs. Roy E. Pipher, organist.

Pupils of the Trenton Conservatory of Music have presented their regular weekly recitals on Friday evenings. William J. O'Toole is director of the conservatory and head of the piano department, in addition to activities at his New York and Philadelphia studios.

Future activities of the Trenton Civic Orchestra (Henri Elkan conducting) include concerts on January 11 with Louis Masino, soprano, as soloist; March 1 with Alexander Kelberine, pianist, guest artist, and March 26, a joint concert with the Trenton Choral Art Society (Alexander McCurdy, director).

The second subscription concert of the Trenton Symphony Orchestra will be played on January 23, at which time the assisting artist will be George Antheil, pianist-composer, who is to be heard in the first performance of his Archipelago for orchestra and piano. F. L. G.

Cecil Arden Sings in Philadelphia

Cecil Arden gave a concert on November 20 at the Manufacturers' Club, Philadelphia. On November 22 she was heard in a program at the annual meeting of the Eclectic Club in the Hotel Warwick, New York. In December, after a group of concerts in New England, Miss Arden leaves for a tour in Florida. In all her programs she is singing two songs written for her—Lazin' Along by Robert Terry and London Bridge by Buzzi-Peccia.

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New York Concerts

(Continued from page 12)

flat major, with its warm lyricism and sunny melodic grace, was presented with exemplary finish and detail. Brilliant in the sense of its conquest of the range of pianoforte expression through its contrasted moods of vivacity, sentiment and expressiveness was the "singing" style of the E minor, op. 90. The early sonata in G major became under this pianist's hands a *bravura* vehicle of beguiling sort; it was "pianistic" in that external sense in which the works of Chopin and Liszt so gratefully reward the performer, but in addition it was a perfect realization of the sportive spirit of the young Beethoven, as set forth in the brilliant scherzo and final allegro. The Waldstein plumbed greater depths; it had a restrained, a somewhat sombre reading, one surcharged with dramatic force, and admirable in its utilization of contrast of pace—the introduction and adagio of the second movement in particular being played with a deliberation and searching poignancy that admirably contrasted with the fiery eloquence of the opening allegro and the closing rondo and allegretto.

The op. 111, the composer's last sonata, one of the most formidable tasks ever bequeathed to the pianist, held the audience spellbound as Schnabel played it. Monumental in its expression, this masterwork of titanic difficulties was treated with a subtlety and variety of color which caused it to emerge as not only profound clavier writing but also as a miracle of effective pianism. The pianist somewhat softened the rugged dynamic contours of the work by means of a highly individual treatment that at times suggested the tonal subtleties of Debussy. There is no question that this constituted one of the superlative performances heard in our concert halls. The audience, including eminent figures in the musical and other artistic fields, was moved to cheers and numberless recalls at the close.

Musicians' Emergency Fund Walter Damrosch arranged one of his usual colorful and clever programs for the Saturday evening concert of the Musicians' Emergency Fund Orchestra at Madison Square Garden, where an immense audience extended ovations to the conductor and to the soloist, Maria Jeritza.

The evening stood under the sign of Strauss—Richard and Johann. Of the former's works there were Till Eulenspiegel, Death and Transfiguration, and a group of songs; the waltz king was represented by his Gypsy Baron Overture; Air, Saffi; Perpetual Motion; Galop, Thunder and Lightning, and The Blue Danube.

In stimulative mood, Dr. Damrosch gave of his full musicianship and interpretative resources, and the orchestra played well under his helpful guidance.

Mme. Jeritza, a resplendent vision, sang R. Strauss' Zueignung, Allerseelen, Cäcilie, and put warmth, smooth voice, intelligence and true Lieder art into her presentations. She surprised many connoisseurs who looked upon her primarily as an operatic exponent. Great salvos of demonstrative recognition greeted the brilliant and popular prima donna, who also added her voice to the orchestra in several of the numbers by the Viennese Strauss, and as an encore gave gorgeous utterance, full voiced, ardent and eloquent, to the Valkyrie cry of Brünnhilde.

NOVEMBER 26

John Charles Thomas The last New York song recital of the season by John Charles Thomas drew a capacity audience to Town Hall last Sunday afternoon. Unquestionably the American baritone commands a tremendous following, for many persons were turned away from the box office on this occasion. Mr. Thomas' program was one of the typical sort which he so cannily compounds, including Italian airs by Peri and Salvator Rosa; Lieder by Brahms, Josef Marx, Grieg, Strauss and Hans Hermann, and Beethoven's aria, In Questa Tomba; French songs by Pessard and Duparc; a group of characteristic English and American numbers at the close and, as a rather especial item, the scene and aria, Salomé, from Massenet's Hérodiade, which gave a foretaste of what Metropolitan Opera audiences may expect when the singer makes his début there later in the season.

As in former concerts, the singer was at his most inimitable in dramatic works, such as Brahms' folk-song, Schwesterlein; and character numbers, including those with a subtly humorous element, such as Pessard's Requiem du Cœur. First performances were given of two songs in English, Limited Service Only by William Lindsay and Bonnie Doon by Leonard Thomas. The singer's dramatic and full-throated singing of the Massenet aria provided a brilliant climax to his third group. The encores, however, began even after the first group, and extended the program to almost double its printed content. Carroll Hollister was a skilled and discerning accompanist and shared honors in several of the recalls.

Philharmonic Orchestra Sunday afternoon delights offered by the Philharmonic Orchestra at Carnegie Hall (Bruno Walter, conductor) were Schumann's third symphony (heard the previous week) Weber's Freischütz Overture, an aria, Und ob die Wolke Sie Verhülle, from the same opera; vocal excerpts from Hugo Wolf's Der Corregidor; and a group of solo songs, sung by Grete Stueckgold. She also vocalized the Corregidor music together with her husband, Gustav Schützendorf.

The two artists were eminently qualified to do justice to the tuneful and characteristic Wolf music from his only opera. They emphasized all its poetical appeal, its varied tonal moods, and its intimate reflections of the literary text. Both singers are possessed of finished vocal art, and the experience to make it count to the utmost. An impressive endorsement came from the deeply pleased listeners.

Mme. Stueckgold added to the pleasures of the concert also with a group of Schumann, Schubert, and Wolf songs, accompanied with finesse at the piano, by Bruno Walter, who furthermore gave flowing and spirited readings of the two purely orchestral works on the extremely varied program.

Maganini Chamber Symphony Quinto Maganini and his chamber symphony drew a large audience to Town Hall in the evening for a lengthy and interesting array of compositions. The audience's enthusiasm for Mr. Maganini and the program may be realized when it is said that it was fully 10:25 before the intermission was reached. At that point, however, there were few who departed, the majority remaining for the entire concert. What makes Mr. Maganini's programs so popular in appeal is his listing of little known but worthy music, coupled with oral program notes on the composer, his time and his style.

The American compositions performed were the overture from the opera Leonora by William Henry Fry; a Village Festival (Stephen Foster); Chester (Bill Billings), setting for strings by Maganini; The Banjo (L. M. Gottschalk), orchestral transcription by Maganini; Song of the Vivandiere, from the opera Rip Van Winkle by George F. Bristow, the first indigenous musician to compose an opera based on an American theme; Habanera (Maganini), first performance.

The middle section of the program held pieces by J. S. Bach and his sons and Haydn's symphony in B flat (The Queen). The Bach items were a chorale, Wachet Auf (J. S. Bach); Canon for two flutes (W. F. Bach); Andante (K. P. E. Bach); Allegro for strings (J. C. F. Bach), and Allegretto for flute, clarinet and bassoon (J. Christian Bach.) The evening was brought to a close with Rondo for piano and orchestra (Prince Louis Ferdinand) and Tales from the Vienna Woods (Johann Strauss).

Helen Marshall, soprano, was the applauded soloist in the Bristow excerpt and sang the aria from the Magic Flute as an encore. John Kirkpatrick, pianist, was the capable soloist in the Prince Louis Ferdinand Rondo. Miss Marshall is a pupil of Francis Rogers.

The Maganini Chamber Symphony is being welded into a notably unified ensemble by Mr. Maganini. Each musician is an accomplished player of his instrument and under Mr. Maganini they have developed into a well coördinated chamber group. Everything the ensemble essayed was performed with enthusiasm and richness of tonal coloring, and the undivided attention they gave to the baton was evidence of their admiration and respect for their well versed conductor. This was an enjoyable and educational concert set forth intimately, and the works performed engaged absorbed interest because of their merit and their novelty.

Other Concerts

Thalia Cavadias, pianist, Feagin Dramatic Art Auditorium, November 20, evening.

Elena de Sayn, violinist, Barbizon, November 21, evening.

Leslie Hodgson, pianist, Town Hall, November 22, evening.

Teresina, dancer, Barbizon-Plaza, November 24 and 25, evening.

Jan Van Bommel, baritone, Barbizon, November 26, afternoon.

Toledo Season Begun By Lily Pons' Recital

Barrère-Salzedo-Britt Offer Program

TOLEDO, O.—Lily Pons opened the season's series of Town Hall concerts on November 19 for an audience of 2,500 at the Civic Auditorium. Every number on her program was given flawless presentation. Perfection of tone, mastery of technic and fine phrasing were in evidence at all times. Miss Pons' program contained many of the popular operatic arias. Among them were Caro Nome from Rigoletto (Verdi), Tu vois la bas from The Czar's Bride (Rimsky-Korsakoff), Una voce poco fa from Barber of Seville (Rossini), Air from Parysatis (Saint-Saëns) and the Mad Scene from Lucia di Lammermoor (Donizetti). Miss Pons was assisted by her pianist-accompanist, Herbert Carrick, who played two Chopin numbers, and August Witteborg, flutist of the Detroit Symphony Orchestra.

Patrons of the Museum of Art series heard Barrère-Salzedo-Britt in an excellent concert on November 15 at the Museum. The ensemble played Sonate a trois (Jean-Marie Leclair), Alley Tunes (David Guion) and a Ravel sonatine. Each artist presented one group of selections. Continued applause brought forth encores from each soloist and the trio as well.

CONCERTS AT MUSEUM

Recent Sunday afternoon concerts at the museum were given by Dorothy Bell and Wilma Throm, two-piano team, and Charles Gregory, flutist; Mme. Corinne Rider-Reed, soprano; Arthur Croley, organist, and the Schumann Trio (Cecile Vashaw, violin; Emily Rairdon Beat, cello; Marana Baker, piano), assisted by Arthur Denny, tenor.

The November evening musicale of Epsilon chapter, Mu Phi Epsilon, was given by Cecile Vashaw, violin; Margaret Rinderknecht and Wilma Throm, pianists, and Lois Bason, soprano.

The Toledo Philharmonic Orchestra gave a concert recently at Swiss Hall (Joseph Sainton, conducting). Arias and duets from Pagliacci were given by Mrs. J. Arthur Minch, soprano, Wellington Butler, tenor, and Carl Morrin, barione. F. J.

Novaes to Play Many Concerts

Prior to her Chicago recital at the Studebaker Theatre on January 28, Guiomar Novaes will play in Oklahoma City, Okla., on January 26. Other engagements for the Brazilian pianist the same month include Great Neck, N. Y., Columbus, O., Syracuse, N. Y., Oberlin, O., Utica, N. Y., and Milwaukee, Wis.

Chasins Transcription to Be Premiered

The world première of Parade, a transcription from the orchestration written by Abram Chasins for two pianos, and dedicated by him to Vera Brodsky and Harold Triggs, will be played by them over WOR, December 3. The composition was originally presented as an orchestra piece by Toscanini, but the transcription for two pianos has never been played before.

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Paris Welcomes Outstanding Recital and Operatic Events

(Continued from page 5)

a soaring quality—mere technic does not suffice—and Mr. Orloff proved himself entirely capable to hold the piano under and the audience in his hand!

WEINGARTNER LEADS THREE CONCERTS

Weingartner's visits to Paris are always events, and every time he plays Beethoven he gives a new revelation. No matter how well one may know his Ludwig, if he goes to a Weingartner concert in the proper state of mind, he is found to come away from it greatly enriched. In the three concerts this week (Pasdeloup Orchestra), Weingartner did all the Beethoven symphonies but three, the first, second and seventh being those for which he did not have time. He also did the Egmont overture, Ah, Perfido (Lina Falk, soloist), and the violin concerto (Henri Merckel). The Champs-Elysées Theatre was packed on each occasion, the success was everything that could have been desired, and local Beethoven fans are happy to know that Weingartner is coming back for more concerts this season. The Paris public may be difficult to win, but once won it also knows how to be grateful and loyal to that which is superior.

MELCHIOR AND LEIDER IN DIE WALKÜRE

Following their appearances at the Paris Opéra in Götterdämmerung, Frida Leider and Lauritz Melchior scored in Walküre Leider as Brünnhilde, Melchior as Siegmund. Their performances in the famous opera are too well known to call for description at this time. Their success was conclusive and I am sorry that, out of curiosity, I did not count their recalls. It would have made an amazing figure.

RECITAL DOINGS

There were a great many recitals. Among the violinists, Milstein had a large crowd at the Pleyel Hall. Accompanied by M. Van der Pas, he performed a program of Vivaldi, Bach, Brahms, Dohnanyi, Paganini, Borodin, Rimsky-Korsakoff, Chopin and Wieniawski, and a number of extras.

Pianist Orloff, holding forth in the Ecole Normale, gave a good account of his powers in a Chopin program: B flat minor Scherzo, F major Ballade, B flat Nocturne, Twelve Etudes (op. 25), F minor Ballade, F sharp major Impromptu, Tarentella and some waltzes. Wanda Landowska, who played under the auspices of the Philharmonic Society, interpreted on her harpsichord, the Goldberg Variations of J. S. Bach, Passacaille and Les Folies Francaises of Couperin. Tenor José de Trevi's song recital (Champs-Elysées Theatre) listed lyrics of Monteverde, Cavalli, Pergolesi, Giordani, Handel, Schumann, Franck, Fauré, Chausson, Debussy, Hue, Jongen, Fourestier, and many others. The Dutch soprano Else Rykens (Ecole Normale) announced works of Schumann, Brahms, and Wolff.

In the line of chamber music, two programs were noticed. The Budapest Quartet (Salle Chopin), in three quartets by Beethoven: D major (op. 18, No. 3), F minor (op. 95) E flat (op. 127); and the Kolisch String Quartet in the D major, G minor, and D minor quartets of Mozart, Debuzzy and Schubert, respectively. The Bach Society, directed by Gustave Bret gave a concert in the Eglise de l'Etoile, performing the Actus Tragicus and Fauré's Requiem, Mmes. Blot, Marlnory-Marseillac, MM. Verroust and Lottorf, soloists.

ORCHESTRAL ECHOES

Some orchestral activities should also be noted. Piatigorsky was down as cello soloist with the Colonne Orchestra, in the Dvorak concerto; but as one is never sure of being received with open arms by the Colonne Orchestra ticket-office, I did not risk wasting my time, and consequently have never heard this reputed artist. At the Sunday concert of the Lamoureux Orchestra (Albert Wolff conducting), Aline Van Barentzen was piano soloist in the Saint-Saëns G minor concerto; at the Paris Symphony Orchestra (led by Rhené-Baton), Alexandre Uninsky played the Chopin E minor concerto; the Poulet Orchestra (under Emile Cooper) gave a Wagner program. The Conservatory Orchestra (directed by Gaubert) performed the Bach B minor Mass.

BREVITIES

Yvette Guilbert is singing in a Paris cabaret.

The Opéra-Comique is preparing to give an André Messager festival.

The music committee of the American Women's Club of Paris (Emma Eames, chairman of the committee) presented Beveridge Webster, pianist, Carlton Gauld, basso, and Lawrence Whipp, accompanist, in concert.

Reinhold von Warlich tendered a Lieder recital at the American Women's Club of London on November 21.

Burdino is singing at the Opéra of Marseilles.

Robert Macaire, an *operette-bouffe* by Marc Berthomieu, young French composer, will be created at Le Havre.

The Opéra-Comique is remounting Le Juif Polonais by Camille Erlanger.

The Paris Opéra has restored Vercingetorix, by J. Canteloube.

Pierre Monteux is in Amsterdam conducting the Concertgebouw.

Rumor has it that the Moulin-Rouge is to become an operetta theatre.

I SEE THAT

The Hilger Trio returned from a short concert tour of the Middle West on November 8.

* * *

The scholarship in piano which was offered this season by Frances Hall of New York was won by Sarah French, a graduate of Syracuse (N. Y.) University.

* * *

Cecilia Guider, soprano, began a series of programs over WRNY on November 23. She is heard every two weeks on this station.

* * *

The Kroll-Prinz-Sheridan Trio are to make their first Town Hall, New York, appearance on December 22. The ensemble is composed of William Kroll, violin; Milton Prinz, cello, and Frank Sheridan, piano. During the past summer the trio gave a series of concerts at Cummington, Mass.

* * *

Grete Stueckgold will appear again this season in Mrs. Lawrence Townsend's series at the Hotel Mayflower, Washington, D. C., on January 24.

* * *

Among the forthcoming engagements of Frances Hall and Rudolph Gruen is a joint recital with Jeannette Vreeland for the benefit of the Artists and Writers Club at their New York auditorium. Miss Hall and Mr. Gruen will give a two-piano program in Corning, N. Y., December 5, on the Civic Music course.

* * *

Lydia Sommers, contralto, recently sang in Jamaica, N. Y., and will soon be heard in Hempstead, N. Y. She is a member of the Cathedral Choir of Station WABC.

* * *

Enrica Clay Dillon has announced the opening of her new studios on East Forty-eighth Street, New York.

* * *

Vera Brodsky and Harold Triggs, in one of their recent two-piano broadcasts from WOR, played two special arrangements made for them by Catherine Kramer. Their program included How Lovely Are Thy Dwellings Lord, from the Brahms German Requiem, an Italian folk song from Trieste and the Saint-Saëns scherzo.

* * *

Harriet Cohen was a guest at the dinner given by Prime Minister Ramsay MacDonald to Mr. and Mrs. James Roosevelt on their recent visit to London.

* * *

Giovanni Martinelli, on his arrival in San Antonio, Tex., for a recital recently, was met by a large delegation of city officials and others who congratulated him on the twentieth anniversary of his musical activity in this country. Helen Johnson, girl aviator of Texas, flew from Brownsville carrying the greetings of the Mayor and Chamber of Commerce of that city.

* * *

Mary Keegan, teacher of organ, piano and voice, is having a new $17,000 organ installed for her in Holy Cross Church, New York, where she is organist and director. She has moved her studio to the Wyoming Apartments, New York.

* * *

Margaret Keller, soprano and member of the Bel Canto Quartet, was soloist at the Westchester Women's Club in Mount Vernon, N. Y., on November 15.

* * *

Florence Foster Jenkins, soprano, appeared for the fiftieth time within a year recently, including four recitals at Sherry's in August and programs in Newport, R. I.

* * *

Norman Jolliffe, bass-baritone, has been engaged to sing in The Messiah with the Syracuse (N. Y.) University Chorus on December 14.

* * *

Joseph Yasser, Russian musicologist and author of A Theory of Evolving Tonality, will lecture this season under the management of Bernard R. Laberge.

* * *

The Hall Johnson Negro Choir have added Mount Vernon, Ia. (November 6), Fargo, N. D. (November 8), Brookings, S. D. (November 9), and Lawrence, Kans. (November 23), to the itinerary already fulfilled on their fall concert tour.

* * *

The Schubert Club of St. Paul, Minn., presented Guiomar Novaes in recital on November 22. On February 8 and 9 the Brazilian pianist will be soloist with the New York Philharmonic Orchestra.

(Continued on page 25)

Contented Amateurs

(Continued from page 6)

ing, inert and empty-headed, beside a sqawking radio. It gives her something interesting to putter around with in the evenings. It prevents her from reading too many text-books. She considers her music study an excellent fortification against old age. She does not want to grow old without some absorbing interest.

A traveling salesman has heard more than 300 operas in Cincinnati, Atlanta, Ga., and Chicago. Very likely this has kept him out of much mischief while on the road. He claims that if you whistle a tune from any of the standard operas, he can tell you exactly the act and scene in which it occurs. He is forty years old. Last year he became interested in a respectable correspondence course in piano which he found advertised in a decent magazine, by the way. He has plowed, carefully, through three text-books in a year and can now play third grade transcriptions of the operatic tunes he knows and loves so well. When not on the road he goes home and stays there. Give him a pipe, a glass of beer, some rare cheese and his grand piano and he is a *glücklicher Hausvater*.

I have also isolated an interesting specimen of the genus, a young business man who is a confirmed phonomaniac. He owns 3,500 records and scores to go with them. He says that music, in a changing age of unrest and disbelief, offers something positive to hold on to and that with him it takes the place of conventional religion.

Recently I wrote up a football player who is one of the two co-captains of Ohio State's team. He plays py-ano but he's a man for a' that.

So, you see, there are countless people who are wholly satisfied with music as a pleasure, diversion, hobby or avocation. They come from all walks of life, from various businesses, professions, races and strata of society. If they have ever fancied themselves in a professional light, it surely was not during waking hours. They are not concerned with making money out of music. It might take some of the joy out of it if they did, because many mediocre professionals seem to hate music when it has not been kind to them.

Surely, it is better to be a contented amateur than a discontented professional. Am I not right?

Surya Sena, a Ceylon Artist

Surya Sena, Sinhalese singer, who, assisted by his wife Nelun Devi, has been heard by London audiences in recitals of East Indian and Sinhalese folk-songs in costume, belongs to the nobility of his country, and is the first member of his high caste to take up singing as a profession. He is a graduate of Cambridge University (M.A., L.L.B.) an A.R.C.M. (Associate of the Royal College of Music) and a qualified barrister at law, entitled to practise in British courts His culture is helping to bring East Indian music nearer to Western audiences. Indian instruments lend a background to the folk-song which Devar Surya Sena has himself collected from India, Ceylon, Nepal and Tibet.

Grace Leadenham Austin's Songs Heard

Songs by Grace Leadenham Austin have found place on a number of recent concert programs. On October 9, at the Verdi Club luncheon at the Hotel Plaza, New York, Rita Gillen, soprano, and Leland Logan, tenor sang Miss Austin's Constancy as the closing number on the musical program. On November 5 Gina Pinnera sang Miss Austin's The Home of Yester-year, with the composer at the piano, at her Sunday evening concert. Scheduled performances of Miss Austin's works include the presentation on January 17 of her The Little White Cottage by the Banks Glee Club (Bruno Huhn, conductor) at Carnegie Hall, New York. Ralph Baldwin has arranged this song for male chorus.

Ruth St. Denis and Oscar Thompson Address Vocal Teachers

Ruth St. Denis and Oscar Thompson addressed the monthly meeting of the New York Singing Teachers' Association on November 21 at Aeolian Hall, New York. Miss St. Denis spoke on The Right Use of Leisure, and Mr. Thompson, on The Critic's Point of View. Percy Rector Stephens, president of the association, presided.

Musical Scholarships Awarded

Scholarships offered by the new National School for Musical Culture, located at the Barbizon-Plaza, New York, have been awarded: voice, Louise Widmer, Charlotte Roggenkamper, John Hilpert, James Bonnell and Harold Kurts; piano, Carol Harriton, Eda Richardson, Edna Rossum and Inez Bartell.

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Studio Notes

A. VERNE WESTLAKE

An interested gathering at the Westlake Studio, New York, on November 20, listened to Dr. A. Verne Westlake's talk on the piano. "Children formerly 'took piano,'" he stated, "but this has been superseded by modern conditions and discoveries." He said relaxation was an utter impossibility, inasmuch as muscular effort marked all piano playing. Deppe and recent geniuses of piano-playing, as well as poise and technic, were discussed by Dr. Westlake. Illustrative passages were played by students.

DR. A. VERNE WESTLAKE

The fortnightly musicale at the Westlake studio on November 22 was marked by overflowing attendance. Songs by Charles Haubiel were sung by Viola Bridges, with the composer at the piano, and received marked attention. Mr. Haubiel's Sea Songs were given a deeply expressive performance by Miss Bridges. Vincent Mattina offered operatic arias and songs, revealing a baritone voice of noble quality and style. Mrs. Neidlinger was an ideal piano accompanist. Elise Reimer Kelley and Blenda Carlberg played Saint-Saëns' scherzo for two pianos; Mrs. Margolin sang; Sibley Dries, violinist, played soli. Lynne Rothman, an artist pupil of Dr. Westlake, played Liszt's twelfth Hungarian Rhapsodie with splendid ability, and classic and modern ensemble works were given by Mrs. Joyce, harp, Mrs. Westlake, piano, Mr. Rapfogel, flute, and Mr. Brennan, cello. An atmosphere of genuine interest marked the occasion. F. W. R.

KATE S. CHITTENDEN

Kate S. Chittenden, continuing her instructive talks on piano music, was heard at her New York studio on November 24 on the subject, Concertos for Piano, illustrated by phonograph records of Arthur Rubinstein and Artur Schnabel, soloists, with the London Symphony Orchestra. Graphs posted on the wall showed the mechanics of Mozart and Beethoven concerti.

On December 6 Miss Chittenden gives a talk on The Human Sides of Teaching, at Steinway Hall, New York, and on December 8 resumes her talks on concerti, with Brahms as the subject.

ERNESTO BERÚMEN

Evelyn White, young pianist, pupil of Ernesto Berúmen of New York, has been fulfilling several concert engagements. On October 10 Miss White was soloist for the Beethoven Club, in Camden, N. J.; 19, she gave a concert at Pitman, N. J.; 19 and 20, Miss White appeared in concerts at Camden; November 12, she acted as soloist and accompanist at a concert given by the MacDowell Ensemble in Atlantic City, N. J.

MRS. WILLIAM NEIDLINGER

Activities of Mrs. William Neidlinger's New York studio include appearances of artist pupils, to her piano accompaniment, as follows: Vincent Mattina, baritone, in a recital for the Women's Graduate Club, Columbia University, November 6, and at the Soloists' Musicale (Mary Wight Cutajar, president) November 21; also at the Westlake Fortnightly Musicale on November 22, and previously at the Barnard Club, New York. Harold Haugh, tenor of the West End Collegiate Church, New York, sang the soli in the Messiah in Pittsburgh, Pa., on November 21, and Mary Craig appeared in a Southern city. Mrs. Neidlinger's Cecilia Choir of forty young girls has sung in prominent choral events, and on November 27 took part in the program at St. Paul's Chapel, Columbia University, under the auspices of the Federation of Churches.

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I SEE THAT

(*Continued from page 24*)

Richard Crooks will give a recital on December 10 at Orchestra Hall, Chicago.

* * *

Guiomar Novaes' February engagements include appearances at Vassar College and a recital at the Westover School, Middlebury, Conn., on February 10 and 16 respectively.

* * *

Marcel Hubert, young French cellist, is to play at the Westover School, Middlebury, Conn., on March 5.

* * *

Jeanne Laval, contralto, is to give a recital in Baltimore, Md., before the Roland Park Woman's Club on January 4.

* * *

Frances Hall and Rudolph Gruen took part in the special dedicatory program of NBC on November 18 contributed to by all the NBC two-piano artists.

* * *

A new engagement in the United States for the Hart House String Quartet of Toronto, Can., is in Cincinnati, O., March 18, under the auspices of the Cincinnati Chamber Music Society.

Another recital appearance for the Hart House String Quartet this season is in Burlington, Vt., on January 12. Within the week Stratford, Ont., Can., and Flint, Mich., will hear the Toronto ensemble.

* * *

Nora Fauchald, soprano, will be on the program with Toscha Seidel, violinist, when the Community Concerts Association of Waterbury, Conn., presents its concert on February 6.

* * *

Toscha Seidel will play at Washington Irving High School, New York, on March 24, under the auspices of the People's Symphony Concerts.

* * *

Clifford Vaughan has gone to Hollywood to compose and conduct for the films.

* * *

On November 23 Barrère-Salzedo-Britt were heard in Fredericton, N. B., on their tour of the Maritime Provinces. On November 28 the three played in Waterbury, Conn. Both appearances were under the auspices of the local Community Concerts Association.

* * *

Sallie Fiske, soprano, and Vincent Mattina, baritone, both of the Chicago Opera Company; Romeo Arsenault, pianist; and Dr. Alfred G. Robyn, pianist and composer, united in a musicale under the direction of Mary Wight Cutajar, at the Gunin Studios, New York, on November 21.

* * *

Jane Wyeth, harpist, pupil of Grandjany, gave an invitation recital at the A. W. A. Clubhouse, New York, on November 23.

Chapel for Westminster Choir School

The Westminster Choir School of Princeton, N. J., announces that a fourth building, a chapel, is now being added to the three already included in the gift of an anonymous donor

Construction is now well under way on the administration building and two dormitories which were started early this fall. With the gift of a chapel, the completion of the projected quadrangle is assured.

The new building will provide a setting for the Choir School chapel services which are held every morning. A concert stage will afford facilities for student recitals and productions of the department in educational dramatics. The auditorium of the chapel will seat an audience of approximately 300. The school dining room, formerly included in the plans for the administration building, will now occupy the lower floor of the new chapel building. In addition to the student dining hall, seating 160, a small faculty dining room will accommodate fifteen. The space now becoming available in the administration building will be utilized for reception rooms.

The new chapel, the administration building and both dormitories are scheduled for completion by June, 1934. Dedication ceremonies will become a part of the annual festival which is conducted by the Westminster Choir School in the interest of choral singing.

CONSERVATORIES and SCHOOLS

Activities at Cleveland Institute

CLEVELAND, O.—Bessie Sharff, pupil of Beryl Rubinstein, director of the Cleveland Institute of Music, will be heard in a graduate piano recital on December 6. On December 8 Mr. Rubinstein will speak on Frederic Chopin, in the Comparative Arts Course. Victor de Gomez, first cello of the Cleveland Orchestra, and head of the cello department at the institute, appeared with the Cleveland Orchestra on November 16, playing Ernest Bloch's Schelomo.

The Institute Symphony Orchestra, under the leadership of Maurice Hewitt, head of the department of violin, and former member of the Capet Quartet, played the first in a series of radio concerts over WTAM on November 13.

Denoe Leedy, of the piano faculty, and music critic of the Cleveland Press, spoke on Robert Schumann in the Comparative Arts Course on December 1. Also on December 1 occurred the monthly student recital at Samuel Mather House. Works of Chopin, Scarlatti, Beethoven and Vitali were given by Frances Feierman, Elizabeth Meyne, Birdie Roth, Janet Bailey, Stanley Kraft, Richard Watzulik, Eugene Bergen and Esfir Berchine. O.

Braun School of Music

POTTSVILLE, PA.—The third season of the symphony orchestra under the direction of Robert Braun, director of the Braun School of Music, opened with a concert on November 15 in the auditorium of the Methodist Episcopal Church. This organization, composed entirely of amateurs, gave an effective performance of the following program: Haydn's Surprise Symphony, Contra Dance (Beethoven), Waltz No. 4 (Dvorak), Hungarian Dance (Brahms), and Love Dreams and Les Preludes of Liszt.

Freda Schatzlein, the soloist of the evening, has a charming lyric soprano voice, and her clear enunciation added to her interesting interpretation of Micaela's Air from Carmen, The Spirit Flower (Campbell-Tipton), and The Little Damoiselle (Novello). Miss Schatzlein was accompanied by Carrie Lou Betz, who is Mr. Braun's first piano assistant at the school.

The second in the series of six concerts will be a performance of the Messiah, sung by a chorus of thirty voices. The soloists are Mabel Toole, soprano, Margaret Buchanan, alto, Charles Diebert, tenor, and Robert Geltz, bass.

Mr. Braun recently gave a recital, including a number of Godowsky's original compositions and transcriptions, in the Shenandoah Branch of the Braun School of Music. He was ably assisted by Rose Dwyer, violinist, who played the Beethoven fifth sonata and several smaller compositions. C.

Chamber Music at Mannes School

The sixth year of Sunday chamber music concerts at the David Mannes Music School, New York, for students and the general public, began on November 19 with a program of two works played by the Stradivarius Quartet: Haydn's F major quartet, op. 77, No. 2, and the Mozart G minor two-viola quintet in which David Mannes assisted. This year the series includes six morning concerts, on the third Sunday of each month from November through April, and lists as performers in addition to the Stradivarius Quartet, the Kroll-Prinz-Sheridan Trio, to give the December program; the Perolé String Quartet, who play in January and April, and David, Clara, and Leopold Mannes in a sonata program in March. Messrs. Wolfinsohn, Pochon, Moldavan, and Warburg of the Stradivarius group give another concert in the series in February, at which time they will play the Brahms clarinet quintet, with an assisting artist to be announced later, and a Schumann quartet. The December 17 program of the trio lists music by Brahms and Ravel.

New York School of Music and Arts

At the 929th concert given by the New York School of Music and Arts, New York, there was singing in English, French, German, Russian and Hungarian by Frederick Koehler, Elizabeth Udvarnoki, Lauretta Crepeau, Henry Wattez, Gertrude Arnold, Diana Bragg, Peggy Foarde, Salme Liebur, Ruth Wolff and Margaret Noonan. The Misses Ackermann and DeCew played piano solos. Miss Bauer was heard in a two-piano number with her teacher, Richard Singer, and Luther Sander played violin solos.

Institute of Musical Art

The season's first student recital at the Institute of Musical Art of the Juilliard School of Music, New York, took place on November 18. Those appearing were Betty Lasley, Lambrose Callimahos, Evelyn Denemark, Linda Zanti and Carol Glenn. The program contained music by Bach, Chopin, Strauss, Leroux, Giannini and Saint-Saëns.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR PIANO

Due Ricercari sul nome "B-A-C-H," for piano; by Alfredo Casella.

Roughly translated, the foregoing title means, "Two Researches (Reflections) on the name of B-A-C-H."

Casella takes the four notes through various tonal and contrapuntal ramblings. His two pieces are called Funebre and Ostinato. The first is slow and thoughtful, the second moves in animated mood and *Vivacissimo* tempo. Whatever Casella does with his mind and pen in music, reflects resource, skill, and *esprit*. These two examples are no exception, even though sticklers for reverence might be a bit stultified at the association of modernistic harmonies with the sacred ancient name they illustrate. However, when a modernist expresses his admiration for Bach, he cannot be blamed if he prefers to do so in the musical language he employs most naturally.

The Casella pieces repay examination and study. The Ostinato is amazingly clever with its shifting variations superimposed upon the basic four tones that spell the great name. No unskilled pianists need hope for fruitful results from the Ostinato. The two pieces are dedicated to Walter Gieseking. (G. Ricordi & Co., Milan and New York.)

FOR ORCHESTRA

La Donna Serpente; symphonic fragments; by Alfredo Casella.

This music was reviewed amply in the Musical Courier when the Casella opera had its Italian première not long ago.

The present publication consists of two miniature orchestral scores, representing a pair of suites drawn from the original opus. Casella's subtitle for the excerpts is "Frammenti Sinfonici"—symphonic fragments. Neatly printed, the scores afford useful materal for the studying conductor, or other informed musician. (G. Ricordi & Co., Milan and New York.)

Reviewed by Irving Schwerké

Book

La Route d'un Musicien: Georges Migot; by Pierre Wolff.

M. Wolff's study of the æsthetic principles of Georges Migot takes up about thirty pages. The rest of the little volume consists of brief notes on each of Migot's compositions and a publisher's catalogue. Migot is a man of diverse talents, as this writer, one of his earliest biographers, has frequently had occasion to remark; Migot expressing himself, according to his inspiration, in music, painting, sculptor, writing, philosophy or æsthetics. His activity is tremendous and the route he has already achieved is succinctly indicated by M. Wolff.

Migot's ideal is to be, first of all, a French musician, and he has won and merits the title. He is eminently a creator and while one is happy to have this volumette at hand, it is still too early in the day to make absolute point of Migot's contributions to the advancement of his art. (Alphonse Leduc, Paris.)

* * *

Reviewed by R. M. Knerr

For Mixed Chorus

Choral Art Repertoire, master melodies arranged for mixed chorus, with original text, by Edward Ellsworth Hipsher.

A dozen familiar musical works (most of them instrumental) have here been arranged for chorus in tasteful fashion. The fact that Mr. Hipsher has chosen melodious material and arranged it for the voices so as to enhance its colorful qualities, makes this a most attractive collection for choral societies and schools. The contents include arrangements of Elgar's Salut d'Amour, part of the finale from Act III of Flotow's Martha, Schumann's Träumerei, Dvorak's Humoresque, Raff's Cavatina, Moszkowski's Serenata, Brahms' Hungarian Dance No. 6, a portion of the andante from Beethoven's fifth symphony and of the romanza from Mozart's concerto in D minor; Mendelssohn's Morning Song, Molloy's Kerry Dance, and Drink to Me Only with Thine Eyes.

In some cases, the arranger explains, it has been necessary to change the key, to divide voices into two parts, or to bring the parts within suitable pitch compass, and the like. But he has respected the spirit of the works and in such a transcription as To a Cloud (to the Mozart romanza) he has provided a genuinely fascinating interplay of voices. A few instructions for performance are included in the foreword to the collection. There is, of course, a piano part to each. (Theodore Presser Co., Philadelphia.)

For Violin and Piano

Three Solo Compositions for violin, with piano accompaniment, by Jan Ricardo.

This picturesque triad of works is published separately, in uniform edition. June Morning (subtitled A Tone Poem) has a briskly flowing melody in 2/4 time, *andantino*, with one change of key from D to A, and with no disturbing technical problems. In the Patio (Un Pequeño Tango) is more exacting in a rhythmic sense. The characteristic tango rhythm is provided by means of staccato runs and half-notes followed by rests, which give a lilting effect. A slower and more lyrical trio leads to a repetition of the opening passages. Campfire Reflections (Hungarian Fantasy) begins with a languorous *lentamente* section, suggestive of Liszt's best-known rhapsody, followed by a spirited allegro, which is interrupted briefly by an andante (*alla canzone d'amore*), and concludes with rapid scale passages in the traditional gypsy manner. Though these three works may not be profoundly original, they are well-made, tuneful and effective. (Carl Fischer, Inc., New York.)

Song

You Shall Not Go A-Maying; words by Mordaunt Currie; music by Michael Head.

A tender and ardent spirit informs this song, marked by reticent but manly sentiment, as the singer (a dreamy, poetic Celtic youth, one would judge by the text) pleads with his beloved not to wander alone in the woods or on the heath where the mysterious divinities of nature may take her for their own. The poem is exquisite and the music felicitous in its exact echo of the rhythm and meter of the verses. The recurring theme is spirited and melodious, but subtly individual and folkwise in its use of skipped fourths. There is a fine climax, on a sustained high tone. Published in three keys, C, D and E flat, the range in the medium voice version being from D to F sharp. (Boosey & Co., Inc., New York.)

Press Comments

CARMELA PONSELLE

Carmela Ponselle recently sang Carmen in Washington, D. C., with the International Opera Company. The Washington Post's review carried: "Miss Ponselle's Carmen is a creature of her own fashioning. She has not borrowed any traits from other interpreters of the rôle, and that is as it should be. A convincing characterization comes not from sedulous imitation, but from one's own absorption in the thoughts and emotions of the part. Miss Ponselle gave her individual idea of the Merimée-Bizet heroine, and it was so well planned and sung with such abandon as to hold her hearers intent.

"The warmth of her contralto tones and the firmness of the timbre were only partially revealed in the Habanera and the Seguidilla, but came well to the fore in the succeeding acts. That change of tonal quality paralleled her acting of the part, which changed from the carefree and insolent gaminerie of the first act to the more passionate intensity of the succeeding scenes."

CAROLINE THOMAS

Caroline Thomas, American violinist, now on a tour of South America, recently gave a recital in Buenos Aires. La Nacion reviewed the program in part as follows: "Caroline Thomas, violinist, who recently arrived in this capital, was presented in the Sala Wagner. Her performance was worthy of all praise. She has a technic that she employs with singular perfection. Her most outstanding characteristic is the beauty of her tone, which, in accordance with the requirements of the pieces programmed, is exquisite, delicate, vibrant, and, above all, of very rare power in a feminine performer."

La Prensa noted: "One of her most important qualities is her big tone which is excellent and colorful. In addition, the artist possesses a serious musical temperament which she applies with discerning judgment, a sure technic and exact intonation."

El Mundo: "Her temperament is brilliant and vigorous and generous in impulse, showing very well founded personal ideas. Her interpretations were so completely correct that they commanded the greatest respect and the audience gave her an ovation.

Ultima Hora: "With a brilliant success, the violinist Caroline Thomas made her début yesterday evening in Sala Wagner, revealing herself as a virtuosa, expert in the knowledge of her instrument."

After a later concert in the Argentine capital, La Prensa declared of Miss Thomas: "Upon the occasion of her first concert we analyzed the brilliant musical and technical talents of this artist, for which reason there is no need to repeat what we said then. She plainly confirmed those talents in performing the doubly difficult feat in which she offered the Devil's Trill by Tartini-Kreisler and Chaconne by Bach, both animated renditions which she performed with fine style, seriousness and assurance."

AUDREY NEWITT

Following a recent appearance of Audrey Newitt in Montclair, N. J., Carl Oberbrunner wrote in the Newark Evening News: "Mrs. Newitt in her very first group revealed a dramatic power and tonal qualities that elicited enthusiastic response from the large audience. The German selections afforded a display of sensitive artistic perception and Mrs. Newitt's delicate mezza-voce was violin-like in its control. Particularly poignant was Zueignung (Strauss). Mein Liebe ist Gruen (Brahms) won such applause that the singer added Reger's Maria Wiegenlied. Rain (Curran) was delivered with subtlety of nuance and had to be repeated. Mountains (Rasbach) effectively brought the printed program to a close. To this was added as encores Ecstacy (Rummel), My Governess (Leoni) and Mystery (Wells). The singer's chief attributes are a mature musical understanding and a voice that is very flexible and of sympathetic timbre. Her top notes would do credit to a soprano."

Mrs. Newitt is an artist pupil of Adelaide Gescheidt of New York.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Hinke Barcus
Jean Barondess
Harold Bassett
Anna Beese
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Margaret Bovard
Helen Bretz
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Reba Dale Corder
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FRIDA LEIDER and LAURITZ MELCHIOR
as Tristan and Isolde at the Royal Opera of Copenhagen.

GUILA BUSTABO,
young artist pupil of Louis Persinger, was soloist with the National Orchestral Association on November 21 at Carnegie Hall, New York. On November 10 she was heard in recital at Town Hall.

DORIS DOE,
contralto of the Metropolitan Opera, will give a recital on December 5 at Town Hall, New York.

GUY MAIER
(at left) is conducting a contest on December 12 in which he will select three two-piano teams from among the students of the Henry Street Settlement Music School and the Institute of Musical Art, to make their début on December 30 at the second of Mr. Maier's two Christmas concerts for young people in the Barbizon-Plaza, New York. Mr. Maier hopes to make this competition an annual affair. The first of the two Christmas concerts takes place on December 28.

A. BUZZI-PECCIA,
vocal authority and composer, is now in New York with studios at the Astor Hotel. Mr. Buzzi-Peccia has resumed work in this country after a year spent in Italy.

HAROLD DAHLQUIST,
English baritone, has arrived in this country for his second annual tour. His New York recital takes place at Town Hall on February 5.

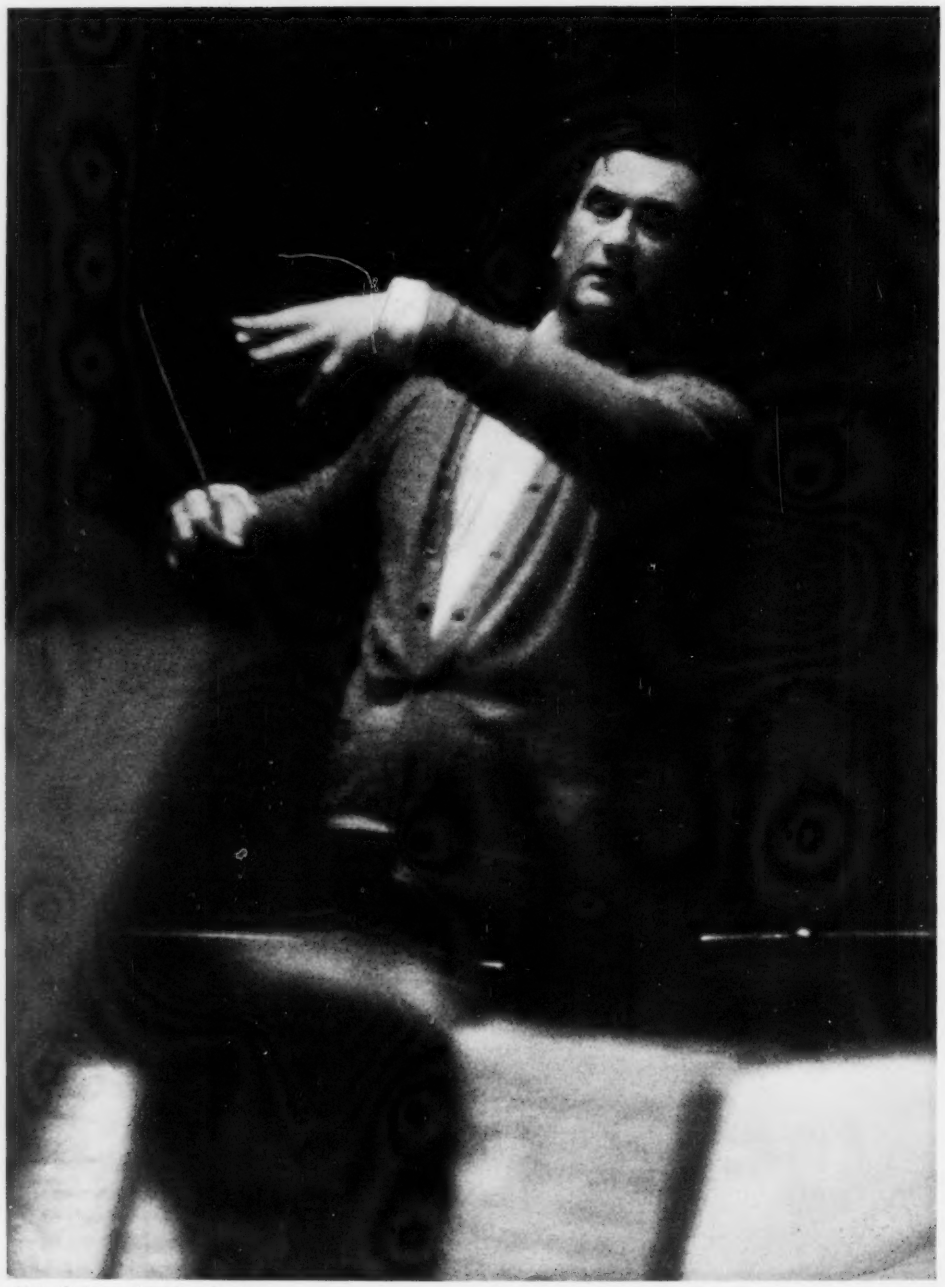
CARMELA PONSELLE
appeared for an audience of 5,500 persons in Washington, D. C., on November 20, singing the title rôle of Carmen and reappearing on the 23rd as Amneris in Aida. She also sang in Aida at Springfield, Mass., on November 29 and will be heard in the same opera in Schenectady, N. Y., on December 4. Recently she interpreted Carmen in Worcester, Mass., and has been reengaged to do Amneris there later this season. Miss Ponselle will rejoin the Metropolitan Opera Company in January.

MARIA WINETZKAJA,
mezzo-soprano, will be the assisting artist to Frederic Dixon on a program of Russian music they will give, under the auspices of the Studio Concert Society, on December 4, at Aeolian Hall, New York.

THE NEW ROCHESTER CIVIC CHORUS
of Rochester, N. Y. Guy Fraser Harrison (extreme left) is the conductor; Theodore Ritch (extreme right), assistant conductor.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music



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ALBERT COATES

Rehearsing the New Symphony Orchestra in London